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Landscape Representations in Dostoevsky's Works – Dostoevsky's Use of Works of Art

by

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A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Master of Arts

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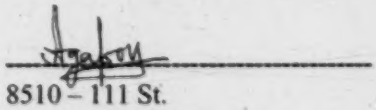

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled Landscape in Dostoevsky's Works – Dostoevsky's use of works of art submitted by Yaroslav Agapov in partial fulfillment of the requirements for the degree of MASTER OF ARTS in Slavic Languages/Literatures

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Abstract

Of all the authors writing about Dostoevsky, apparently no one paid special attention to his vision of nature. I have found over forty relevant fragments in the stories and novels by the author and I believe they are the result of certain aesthetics that no one else at that epoch had, rather than a set of occasional borrowings "to fill the space".

The primary purpose of this study is to explore the stylistic and symbolic features of Dostoevsky's landscapes. I also want to focus on Dostoevsky's preferences in fine arts and their influence on his literary works. It is known that the use of motifs taken from the visual arts was one of Dostoevsky's creative methods.

In Chapter One, Dostoevsky's landscapes are compared with those by Tolstoy, Turgenev, and Goncharov. I have endeavored to show that Dostoevsky's landscape descriptions appeared as a result of his polemic with metanarratives of the Enlightenment (about the man's dominance over nature, about the privilege to have the proper taste for nature).

Chapter Two is an analysis of landscapes in Dostoevsky's early works in the context of Russian and European Romanticism. I have paid special attention to Hoffman and the "Russian Hoffmanists'" influence on Dostoevsky as well as to the relations between the world of Dostoevsky and the tradition of the "Petersburg Tale" as established by Pushkin.

Chapter Three is an analysis of landscapes in works, which Dostoevsky wrote in exile and after his return from it. It is devoted to Dostoevsky's image of Siberia and to the symbolic in urban landscapes in "Crime and Punishment". While writing this

chapter I was also interested in the author's use of the formulas of the Gothic novel for his urban scenes.

In Chapter Four, I have discussed the relationship between Dostoevsky and Claude Lorrain. It is known that Lorrain's picture "Aziz and Galatea" becomes a reality in several of Dostoevsky's works. In Chapter Four, I have addressed the following questions: why did the writer choose Lorrain? How was the visual image transformed into a literary piece? What did Dostoevsky notice in the picture by Lorrain and what did he not notice?

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Introduction.

One can find a vast number of critical works related to the subject of my study. Several tendencies can be discerned in this literature. The first one was established by Turgenev, who denied Dostoevsky as a master of landscape. Dostoevsky's world struck him as 'chaotic'. He wrote: "My God, what [a] sour smell and hospital stench, and [what] perfectly pointless mumbling and psychological nit-picking!" (Jackson, R.: 173)[1] This view of Dostoevsky was adopted by other critics who made no attempt to understand and reconstruct Dostoevsky's own aesthetic and whose judgements were based on the aesthetic of the homogeneity of established literary form. Garin-Mikhailovsky wrote: "Dostoevsky never was what is called a "pure" artist; aesthetic judgements can be applied to him less than to anybody else. That would mean leaving him without any kind of evaluation"[2]. The same kind of normative critique can be found in the article "The Muse of Dostoevsky and the Muse of Turgenev" published by the author who wrote under the pen-name "Contemplator" (*Sozertsatel'*). He juxtaposed Dostoevsky and Turgenev, pointing out the "elegance" of Turgenev's language, images and landscapes and the "nearly disgusting unattractiveness of Dostoevsky's images and their environment – stuffy, stinking, and wild"[3].

1.) Robert Louis Jackson. Dialogues with Dostoevsky: The Overwhelming Questions. Stanford, California: Stanford University Press, 1993.

2.) M.N. Mikhailovskii. "Zapiski sovremennika". Kriticheskii kommentarii k sochineniiam Dostoevskogo. Sbornik kriticheskikh statei. Ed.V.Zelinskii. Moskva, 1894. 53.

3.) Sozertsatel'. "Muza Dostoevskogo i muza Turgeneva". In Zelinski: 66-67.

In the twentieth century, this view of Dostoevsky found its follower in the person of Vladimir Nabokov. Trying to give new life to the tradition of Russian aristocratic literature, Nabokov negated Dostoevsky's vision of nature.

> My position in regard to Dostoevsky is a curious and difficult one…I approach literature from the only point of view that literature interests me – namely the point of view of enduring art and individual genius.
>
> If you examine closely any of his works… you will note that the natural background and all things relevant to the perception of the senses hardly exist. What landscape there is is a landscape of ideas, a moral landscape. The weather does not exist in his world. Dostoevsky characterizes his people through situation, through ethical matters, their psychological reactions, their inside ripples[4].

Nabokov's judgment can be regarded as a judgement of the myth of Dostoevsky rather than of the writer himself. Close examination of Dostoevsky's works proposed by Nabokov reveals, on the contrary, dozens of original landscape representations. Such a negation of Dostoevky as a master of landscape would imply a lack of scientific objectivity and a reluctance to see the entire picture of the artistic life of the period.

Other authors (for example, Konstantin Arsen'ev, the author of the large and thoughtful article "Landscape in the Contemporary Novel") assert that Dostoevsky did not pay any significant attention to landscape because he focused totally on psychology and the internal life of his characters[5]. Mikhail Grossman, one of the most prominent specialists on Dostoevsky in Russia of the Soviet period, had almost the same opinion. In his early article about Dostoevky, the Russian scholar admits that

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4.) Vladimir Nabokov. Lectures on Russian Literature. New York and London: Fredson Bowers, 1981. 98, 104.

5.) Konstantin Arsen'ev. "Peizazh v russkom romane". *Vestnik Evropy* 20-5 (1885): 222.

the writer has shown "his ingenious taste for nature as well as his ability to catch the reader with his observations"[6]. Still, according to Grossman, we see man's dominion over nature in Dostoevsky's world. Landscapes are like a "visual accessory for huge murals of his works crowded with people"[7]. Twentieth century literary criticism has largely agreed that Dostoevsky created the new type of artistic consciousness called polyphonic[8]. That means that his literary works cannot be interpreted as merely psychological ones (or philosophical, social, etc.). When researchers do so, they reduce the multi-voiced world of the writer to a systematic monologic whole.

In the "Silver Age" of Russian culture Dostoevsky's aesthetic was appreciated and widely recognized. One can find the artistic characteristics of Dostoevsky in the writings of Dmitry Merezhkovsky, Vyacheslav Ivanov, Nikolay Antsiferov and other authors of that time. Merezhkovsky regarded Dostoevsky as the first master of urban landscape in Russian literature and wrote:

> He was the first one to show that the poetry of the cities can be as great and mysterious as that of a forest, or an ocean, or a starry sky.
>
> He wanders, lonely, in the streets of a big city; other poets look questioningly at the starry sky – he watches in a thoughtful mood the autumnal mists of Petersburg, illuminated by innumerable lights[9].

6.) Mikhail Grossman. "Problema realizma u Dostoevskogo". *Vestnik Evropy* 52-2 (1917): 81.

7.) ibid, p.81.

8.) Mikhail Bakhtin. Problems of Dostoevsky's Poetics. Transl. Caryl Emerson. Ann Arbor, Ardis, 1973. 4.

9.) Dmitrii Merezhkovskii. "Dostoevsky". *Vlastitel' Dum. F.M.Dostoevsky v russkoi kritike kontsa XIX- nachala XX veka*. Unless otherwise indicated all translations from Russian are my own. (Y.A.) Sankt-Peterburg, 1997. 285.

In his article "Dostoevsky" Merezhkovsky also wrote about the "amazingly artistic details"[10] which can be found on Dostoevsky's pages. (Although impressed by Merezhkovsky's critical savvy, I want to point out that Dostoevsky was not the first artist of urban landscape in Russian literature, but followed the tradition of the "Petersburg tale").

Nikolai Antsiferov, the historian of St.Petersburg culture, wrote about the diversity of Dostoevsky's image of Petersburg which cannot be reduced to one separate literary tradition (and which varies depending on different periods of the author's work).

> Dostoevsky's vision of Petersburg is so deep and complicated that it is easy to make a mistake being guided by some or other text related to the subject which interests us. How contradictionary are Dostoevsky's visions of the northern capital! One should consider all the thoughts, feelings and desires which our city engendered in the soul of the artist to reconstruct Dostoevsky's image of Petersburg[11].

I would add that Dostoevsky cannot be understood adequately if we pay attention only to his urban landscapes. One can find relations between Dostoevsky's urban and non-urban scenes. For example, the writer can depict an imaginary picture as contrasting to his character's real environment (e.g., the view of Haymarket Square in Petersburg and the picture of an oasis in Africa which Raskolnikov sees in his dream in "Crime and Punishment"). In "Crime and Punishment" we can find urban scenes in which the dissonance of human life is represented, and then, the picture of the Irtysh

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10.) ibid, 285.

11.) Nikolai Antsiferov. Dusha Peterburga. Peterburg: Izd-vo "Brokgauz-Efron", 1922. 138.

River and Kirghiz steppes in the epilogue in which this dissonance is synthesized into harmony.

Considering Mikhail Bakhtin's assertion that Dostoevsky was an "artist of the idea"[12], the subject of my study does not seem to me to be marginal. The representation of landscape in literature as well as in painting, throughout civilization, has been man's method of expressing the relation of the human spirit and psyche to nature and the exterior world. In each culture the concept of civilization is closely connected to the people's relation to the soil of their native land[13]. For Dostoevsky, landscape representations, though more rare than in works of other writers, provided the expression of his spiritual and intellectual experience.

At the same time, it is known that Dostoevsky did not create his ideas in the same way that philosophers and scholars create theirs – he created living images of ideas[14]. Dostoevsky does not know, does not represent "the idea for its own sake" in the Platonic sense. For him there are no ideas, thoughts or situations which belong to no one. His ideas receive very clear visual expression in landscapes because any writer's view of nature is not spontaneous, but is influenced by the cultural experience of his nation and enriched by the visual arts.

Normally, authors writing about Dostoevsky's landscape representations try to find the traces of some single vision in them. Thus, Dmitry Merezhkovky takes several

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12.) Mikhail Bakhtin. Problems of Dostoevsky's Poetics. 69.

13.) Frances Virginia Fardwell. Landscape in the Novels of Marcel Proust. Washington, D.C: The Catholic University of America Press, 1948. 1.

14.) Mikhail Bakhtin. "Problems…", 73.

images from "Crime and Punishment" and then comes to a conclusion about the fragmentary nature of Dostoevsky's artistic vision:

> He depicts his landscapes quite superficially, by means of slight strokes, he does not give the picture itself but the main mood of a picture. Two or three words, several traits are enough to depict the background for some or other scene[15].

If we refer to "The Faint Heart", "The Double", "The Dream of a Ridiculous Man", "Crime and Punishment" and other works we will find extensive passages devoted to landscape representations. They function not only as backdrops for the action. Sometimes landscape becomes the quintessence of the whole world of images created by the author.

Robert Louis Jackson asserts that Dostoevsky's style of landscape representations is best reflected in graphic art:

> When we attempt visually to realize the landscape of reality in Dostoevky's novels we come to the conclusion that his latent talent in the fine arts was not as a colorist but as a graphic artist or as a master of the fine pen and ink drawing[16].

Jackson's observation is applicable to landscapes in 'White Nights", and also to some passages in "Poor Folk" (for example, the picture of a lake described by Varvara Dobroselova which I am going to discuss further in my study). Still, in Dostoevsky's works oil paintings by Rembrandt and Lorrain come alive.

As Mikhail Bakhtin wrote, "the plurality of independent and unmerged voices and consciousnesses are in fact characteristics of Dostoevsky's novels...Thus the affirmation of other consciousness as a full-fledged subject, and not as an object

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15.) Dmitrii Merezhkovskii. "Dostoevsky", 285.

16.) Robert Louis Jackson. Dostoevsky's Quest for Form. A Study of his Philosophy of Art. New Haven and London: Yale University Press, 1966. 224.

becomes the ethico-religious postulate which defines the content of his works"[17]. In respect to the subject of my study this plurality of visions and consciousnesses can be understood as the plurality of visions of the exterior world (they can be fragmentary, naïve, banal, distorted, impressionistic, sometimes revealing the character's aestheticism, etc.) These visions are changeable and it is impossible to foresee which one will be eventually transformed into a harmonious one. This is why each kind of vision possesses value for the author.

The outcome of this diversity of visions is the diversity of cultural influences that form Dostoevsky's landscape representations. Joseph Frank explored Hoffman's and the "Russian Hoffmanists'" influence on Dostoevsky[18]. Olga Dilyaktorskaia paid much attention to the relations between the world of Dostoevsky and the tradition of the "Petersburg tale" as established by Pushkin[19]. Iurii Aikhenvald devoted his article to the relations between Dostoevsky's pictures of the "Golden Age" and the French utopian novel[20]. One can find interesting material about Dostoevsky's use of the formulas of the Gothic novel in an article by Robert Berry[21].

17.) Mikhail Bakhtin. Problems of Dostoevsky's Poetics, 7.

18.) Joseph Frank. Dostoevsky. The Seeds of Revolt. London: Robson Books LTD, 1991.

19.) Olga Diliaktorskaia. Peterburgskaia povest' Dostoevskogo. St. Peterburg: "Dmitry Bulanin", 1999.

20.) Iurii Aikhenval'd. "Dostoevsky". *Vlastitel' Dum: F.M.Dostoevsky v russkoi kritike kontsa XIX-nachala XX veka.* Sankt-Petrburg, 1997.

21.) Robert Berry. "Gothicism in Conrad and Dostoevsky". *Deep South*. Dunedin, New Zeland: University of Otago. Vol.1 n.2 (May, 1995) Christian Stange's Dostoevsky's Resource Station. Online.

The diversity of literary sources is combined with the diversity of works of fine art that are often described or, at least, mentioned in the works of Dostoevsky. They are Russian icons, photographs, paintings in water-colors, in oil (including landscapes). Even architectural compositions are depicted or mentioned from time to time. This diversity urges us to recall a passage from "The Brothers Karamazov" where Dostoevsky describes icons together with objects of various religious confessions that were present in the elder Zosima's room:

> There were a lot of icons in the corner, one of them was an icon of the Mother of God…There were near-by a Catholic cross made of ivory with Mater Dolorosa embracing it and a few foreign engravings representing old paintings of some great Italian masters[22].

Thus, the subject of my study can be regarded as intercultural and interdisciplinary, as an attempt to explore the connections between literature and the visual arts. Of course, I am not the first one to assert that Dostoevsky's use of works of fine art is one of his creative methods. I familiarized myself with Ganna Bograd's book "The Works of Art in the Works of F.M.Dostoevsky" and I would say that the author managed to "construct the bridge" between different disciplines[23]. Of course, one might say that literary criticism and art history are different domains. In regard to Dostoevsky, that would mean ignoring the Western tradition that enables a writer to "revive" a picture by introducing its content and composition into the very plot of the novel (also to the tradition of Orthodox Christianity which suggests a spiritual connection with the prototype and its representation).

22.) Fyodor Dostoevsky. The Brothers Karamazov. Transl. David Mc Duff. London: Penguin books, 1993. 41. (All future references are to this edition).

At the beginning of her book, Bograd writes that her observations make no claim to an exhaustive analysis of the topic offered for discussion. I regard this book as an impulse for further investigation of this particular topic.

Dostoevsky's use of symbolism in his landscape representations is worth special attention. In some cases the author creates a special language of symbols. This language becomes a connector between different pictures. In my study I will try to develop, supplement and sometimes correct the observations that I found both in George Gibian's article "Traditional Symbolism in Crime and Punishment"[24], and in Rebecca Barry's "The Color Yellow in Crime and Punishment"[25].

I believe that an understanding and analytically buttressed appreciation of Dostoevsky's landscapes allows one to penetrate more thoroughly into the depth of his artistic vision.

23.) Ganna Bograd. Proizvedeniia izobrazitel'nogo iskusstva v tvorchestve Dostoevskogo. New York: Slovo-WORD Publishing House, 1998. 3.
24.) George Gibian. "Traditional Symbolism in "Crime and Punishment". Readings on Fyodor Dostoevsky. San Diego, California: Greenhaven Press, 1998.

25.) Rebecca Endicott Barry. The Color Yellow in Dostoevsky's "Crime and Punishment". Diss. University of Utah, 1989.

Chapter 1. Dostoevsky and aristocratic literature.

Count Kushelev-Bezborod'ko, an aristocratic reviewer of Dostoevsky's first large novel *The Insulted and Injured* complained in 1861:

> Unnaturalness of the situation can never be artistic! In all the arts, epochs of artistic decline are always distinguished by unnaturalness; this can be observed in painting, in architecture, even in music: all the more so in literature...His [Dostoevsky's] descriptions are not as poetic, as full of artistic details that recall the whole world, the whole picture as those by Turgenev... (qtd. in Fanger, D. 214)[1]

In my opinion, Dostoevsky was exposed to such a critique because he called into question those ideas of "natural" and "unnatural" in human life and in nature that were traditional for his epoch. He could not agree with the idea of the primary, self-occurring value of nature which aristocratic writers upheld. One can find the following opinion on this issue in his writings:

1.) Donald Fanger. Dostoevsky and Romantic Realism. Cambridge, Massachusetts: Harvard University Press, 1967.

> Any kind of art is rooted in man…it is inseparable from man. Therefore, there may be no other tendencies in art than those that are the object of human striving. Of course, man can deviate from normal reality as well as from the laws of nature in his life; art will deviate with him. But this will be a proof of the indissoluble connection between art and humanity, of art's eternal faithfulness to humanity.[2]

One can find a coincidence between these ideas of Dostoevsky and those of modern theoreticians writing on the culture/nature cusp. For example, Kate Soper asserts that much of that which the preservationist and heritage impulse speaks of as "natural" landscape or seeks to conserve as the encapsulation of a more harmonious order in time – as a more natural past way of living – is a product of class, gender and racial relations whose social origins are disregarded in these retrospections[3]. Much of the "nature" that we are called upon to preserve or conserve (most obviously the so-called "natural landscape") takes the form it does only by virtue of centuries of human activity, and is, in an important material sense, a product of cultivation or a "cultural construct".

Fedor Dostoevsky lived in Russia at the time when good taste for beauty in nature was conceived as an elitist kind of knowledge. This idea emerged in Europe at the time of the Enlightenment and was upheld by all aristocratic writers including Tolstoy, Turgenev, and Goncharov. This view is summarized quite well by John Barrell, a specialist in eighteenth-century culture:

> A correct taste for landscapes in nature and art came to legitimate political authority. The latter need people "capable of thinking in general terms, of

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2.) Aforizmy i vyskazyvaniia Dostoevskogo. Ed. by Dr.Grishin. Melbourne, 1961. 19.

3.) Kate Soper. "Nature/"nature". Future Natural. Nature. Science. Culture. Ed.by George Robertson. London and New York: Routhledge, 1996. 23-24.

> producing abstract ideas out of the raw data of experience", writers [of that time] maintained, and a proper taste for natural beauty evinced possession of the necessary disposition. Only men have this ability by nature, and only some of them have the opportunity to nurture and to realize that ability. This opportunity fails to occur if a man has to work to provide for himself and his dependents: his occupation will cause a narrowing of his interest; his sensibility, determined by his experience at work, will not allow for ideas of wide enough scope; and, as mechanical work deals with objects, it does not sustain abstract reasoning. Only those of independent means have... a capacity for gaining a prospect of the whole social order...and the capacity for engaging in liberal arts[4].

I think that Count Leo Tolstoy was in keeping with this tradition when he wrote in his notes for "War and Peace" that "the life of civil servants, of merchants, of seminarists and peasants is uninteresting and half incomprehensible to me, [whereas] the life of the aristocrats of that time [the period of 1812]...is comprehensible, interesting and dear". (Fanger, 215)[5]

The aristocratic life Tolstoy shows is measured on an epic scale, subject to the slow changes of the seasons and the years, as if reflecting the life of the land.

In their works Tolstoy, Turgenev, and Goncharov choose the viewers for their landscapes exactly as it was proposed by the theoreticians of the Enlightenment. Normally, the viewer is a well-educated man belonging to the Russian gentry (Count Bezukhov and Prince Andrey Bolkonsky in *War and Peace*, Konstantin Levin in *Anna Karenina*, Raisky in the *Precipice* by Goncharov). Landscape representations can rarely be fragmentary, each of them is like a project of three-dimensional scenery which is expected to be realized by the most famous stage-painters. One can posit an

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4.) John Barrell. "The Public Prospect and the Private view: the Politics of Taste in Eighteenth-century Britain". Landscape, Natural Beauty and the Arts. Ed. by Salim Kemal and Ivan Gaskell. Cambridge: Cambridge University Press, 1993. 10.
5.) Donald Fanger. Dostoevsky and Romantic Realism.

identity between the aristocratic hero's vision of landscape (for example, that of Konstantin Levin) and that of an author (e.g., Tolstoy's) who devoted all his life to the study of natural life. The picture of a meadow being mowed by peasants which is observed by Konstantin Levin in *Anna Karenina* is a good example of the conditions of representation of natural landscape in aristocratic literature:

> The work went rapidly. The grass cut with a juicy sound, and was at once laid in high, fragrant rows.
>
> Levin looked about him and hardly recognized the place, everything was so changed. The immense stretch of meadow had been mown and was sparkling with a peculiar fresh brilliance, with its lines of already sweet-smelling grass in the slanting rays of the evening sun. And the bushes about the river had been cut down, and the river itself, not visible before, now gleaming like steel in its bends, and the moving, ascending peasants, and the sharp wall of the grass of the unmown part of the meadow, and the hawks hovering over the stripped meadow – all was perfectly new. Raising himself, Levin began considering how much had been cut and how much more could be done that day[6].

In my opinion, the comparison between Rakitin's description of an oak and a birch in Turgenev's "A Month in the Country" and Makar Devushkin's descriptions of nature in "Poor Folk" can well illustrate the difference between Dostoevsky and his counterparts.

In "A Month in the Country" Rakitin "devotes" his description of landscape to Natalia Petrovna, and this passage is really full of a knightly tone:

> Rakitin: Look, Natalia Petrovna! How beautiful this dark green oak looks against the dark blue sky. The sun's rays just pour over it. And what beautiful colors! How much indestructible life and power there is in it! Particularly, if you compare it with this young birch. The white tree seems to disappear in the

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6.) Leo Tolstoy. Anna Karenina. Transl. Constance Garnett. New York: Random House, 1965. 269.

light. Its small leaves shine like a kind of faint luster, as though they were melting away. And yet, it looks so beautiful! [7].

Makar Devushkin's descriptions of the external world in his letters to Varen'ka in "Poor Folk" by Dostoevsky are no match for the eloquence of a well-educated dilettante like Rakitin. His description of a spring contrasts sharply with the passage cited above:

> I rose this morning as fresh as a daisy – happy and cheerful! What a wonderful morning it was, my dear. Our window had been opened; the sun was shining, the birds were chirruping, the scents of spring were wafting in the air, and all nature was wakening to life – well, and everything else was likewise in corresponding matter; everything was in order, spring-fashion.
> ...We are to envy the carefree and innocent happiness of the birds of the air, and so on, and so forth; i.e., I continued to make similar far-fetched comparisons[8].

Turgenev's Rakitin speaks about those natural motifs that can be found in the poetry of Pushkin, Lermontov, and Tiutchev. In Russian poetry of the first half of the nineteenth century the oak tree was associated with firmness, courage, moral and physical strength, and grandeur – with all the virtues which an aristocratic man was supposed to have. Oak has a long life; this is why it was a reminder of the greatness of noble ancestors for people at that time [9].

7.) The Plays of Ivan S.Turgenev. Transl. M.S.Mandell. New York: Russell&Russell, 1970. 386-387.

8.) Fyodor Dostoevsky. Poor Folk and Other Stories. Transl. David McDuff. London: Penguin Books, 1988. 4-5. (All future references are to this edition).

9.) M.N. Epshtein. Priroda, mir, tainik vselennoi. Moskva, "Vysshaia shkola", 1990. 46-48.

The birch was associated with a young girl in Slavic pagan rituals. All the rituals related to a birch were feminine. Men had no access to them[10]. It is not only Rakitin's ability to express the effects of light in words that makes this passage a remarkable one. Rakitin portrays the trees so that the aristocratic image of gender relations is projected onto natural life. (An oak and a birch look like a cavalier and a lady in his description, the use of an adjective "faint" refers to weakness which was traditionally attributed to noble women in Russian culture of that time). It is also a hint at the hidden romance between Rakitin and Natalia Petrovna that we can find in this juxtaposition of an oak and a birch.

In the case of Devushkin in *Poor Folk* literary parody plays a prominent role[11]. Devushkin's family name itself sounds funny if we compare him with aristocratic viewers of nature (and with their associating themselves with oak trees). Like Rakitin, Devushkin addresses his impressions of nature to a woman he loves but writes in his naïve way about everything that comes into view. Different social and cultural elements are systematically introduced into Devushkin's speech, many elements of the archaic, formalized style of imperial administration appear in his letters, almost inevitably with "unintentional" comic effect. The interjectory use of meaningless adverbs, pronouns and particles are among the most prominent individual traits of his speech[12]. One can find a repetition or accumulation of synonyms (or near-synonyms) in Devushkin's letter of September 23:

10.) ibid, 59.

11.) Victor Terras. The Stylistic Craftsmanship of the Young Dostoevsky, 1846-1849. Diss. University of Chicago, 1963. 57.

12.) ibid, 57.

> The weather's bad just now...- the rain is simply pouring down, and it is such a wetting rain[13].

This letter is the first one after Devushkin gets the news that Varvara Alexeevna is going to marry Bykov. His hope for happiness is destroyed and this repetition is like a comic note that reinforces the whole mood of disharmony, anxiety, and confusion that penetrates the letter. Dostoevsky obviously has sympathy for his "hero", but shows through Devushkin's language that the experience of his service as a petty government clerk influences his vision of the outer world.

According to Victor Terras, Dostoevsky had enough occasion to speak or merely listen to – and thus observe the speech habits of – a considerable number of people from all classes of society[14]. In Dostoevsky's literary works one can read an idyllic description of nature by the aristocrat Nikolay Stavrogin ("The Devils"), but it seems that the author is more interested in the connections between the natural world and the whole human socium. In Dostoevsky's stories and novels women, poor clerks like Devushkin, and even prisoners in "The House of the Dead" speak about nature around them.

As I said before, in European aristocratic culture large panoramas were associated with a prospect of the whole social order, and the ability to observe them – with high intellect and good education. In "Poor Folk" Makar Devushkin goes for a walk along the Fontanka and down Gorokhovaia Street, but he never describes the views from the quays of the Neva. "The actual and symbolic majesty of the Neva is not for these

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13.) Fyodor Dostoevsky. Poor Folk... 121.

14.) Victor Terras. The Stylistic Craftsmanship... *17.*

people [for poor clerks] and they seldom approach it"[15]. According to the recollections of Baron Wrangel, one of Dostoevsky's closest friends, the writer himself never showed any interest in panoramic views. Wrangel took this feature of Dostoevsky's personality for a lack of interest in nature. If we refer to Wrangel's recollections about Dostoevsky in Siberia we can find many descriptions of landscapes around the city of Semipalatinsk where Dostoevsky had to serve in the army as a private after his imprisonment in Omsk. Wrangel also gives the descriptions of Kirghiz customs, of the habits of animals and birds in that area. When Wrangel describes Kolyvanskoe Lake, he says: "I wish Dostoevsky were with us at that time. (The writer could not join the expedition to that lake organized by the company of young aristocrats.) I think that even the most indifferent would be amazed by the marvelous beauty of nature. As for Dostoevsky, I was always surprised by his indifference to views of nature – they did not touch him. He was engrossed with the study of people with all their merits, weaknesses and passions"[16].

Baron Wrangel and Dostoevsky illustrate the ideas proposed by the theoreticians of the Enlightenment. Wrangel was an official who had considerable support from his father in addition to his salary. He enjoyed observing the views of lakes and mountains in his spare time. Dostoevsky, on the other hand, was a private who was "concerned with things, with material objects" and seemed indifferent to any kind of

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14.) Donald Fanger. Dostoevsky... 155.

15.) Baron A.E. Vrangel. Vospominaniia o F.M.Dostoevskom v Sibiri. 1854-1856. St-Peterburg, 1912. 90-91.

beauty due to the rude conditions of his life. The only question is: why did Wrangel not describe any other views except the extraordinary ones that would draw the attention of any traveler? Why didn't he describe the view of the Kirghiz steppes from the bank of the Irtysh River or the picture "Asis and Galatea" by Claude Lorrain as Dostoevsky did (since he had a social status which "allowed him ideas of wide enough scope"?)

In Dostoevsky's Raskolnikov we can see a contradiction between the traditional mode of vision and the reality in which a poor man from the educated classes finds himself in Saint-Petersburg. When Count Leo Tolstoy portrayed Konstantin Levin observing the meadow in his own estate he was doing so in keeping with a certain system of representation created in Europe during the Renaissance. In this system the subject (the viewer) is posited as absolutely sovereign. In other words, the person who represents the world is transformed, through the act of representation, from the subjective being into a transcendent, objective Mind that appropriates reality for itself and, by appropriating it, dominates it. Representation is thus defined as appropriation and is thereby constituted as an apparatus of power. In this system the viewer can claim the representation as "his", as one of the modes of his vision and his thought[17]. When Rodion Raskolnikov observes the panorama of the Neva River and St. Isaac's Cathedral his point of view is comparable to that of Konstantin Levin, or of Count Pierre Bezukhov observing the panorama of the battle of Borodino in "War and Peace":

17.) Craig Owens. Beyond Recognition. Representation, Power and Culture. Berkeley, Los Andgeles, Oxford: University of California Press, 1992.102.

> Raskolnikov turned his face toward the Neva, looking towards the palace. There was not a cloud in the sky and the water, unusually for the Neva, looked almost blue. The dome of the cathedral, which is seen at best from this point, no more than twenty paces towards the chapel from the center of the bridge, shone through the clear air, and every detail of its ornament was distinct…A hundred times, while he was at the university, had he stopped at this very place…to fix his eyes on the truly magnificent view. An inexplicable chill always breathed on him from that superb panorama…[18]

Dostoevsky thus far portrays his hero as having the same mode of vision which was attributed to the heroes of aristocratic literature. At the same time, Raskolnikov rents a room which has a single window facing inward, on the courtyard. (His room is quite in contrast to that of Sonya Marmeladova which has three windows looking out on the channel. Raskolnikov's mother compares her son's room to a coffin, while Sonya's room is oriented towards life)[19]. When Rodion Raskolnikov crosses the Nikolayevsky Bridge before watching the "superb panorama" the driver of a carriage lays his whip across his back. This incident evokes another set of parallels in Russian literature: with Yevgeny from the "The Bronze Horseman" by Pushkin, with Akakii Akakievich from the "The Overcoat" by Gogol, with Vasia Shumkov from the "A Weak Heart", an early work by Dostoevsky. The author expresses irony towards the mode of vision and representation of landscape that was regarded as dominant at his time. Through this scene Dostoevsky expresses his general disbelief in a sovereign viewer in Saint-Petersburg who lives in harmony with reality and produces broad ideas while observing it.

18.) Fyodor Dostoevsky. Crime and Punishment. Ed. George Gibian. Transl. Jessie Coulson. New York: Norton and Company, 1964. 108-109. (All future references are to this edition).

19.) Donald Fanger. Dostoevsky… 198.

The difference between Dostoevsky and Tolstoy's views of the relationship between man and nature was noticed by the authors of the Russian "Silver Age" as well as by contemporary researchers. John Steiner wrote:

> Even beyond their deaths, the two authors stand in contrast. Tolstoy, the foremost heir to the traditions of the epic; Dostoevsky, one of the major dramatic tempers after Shakespeare; Tolstoy, the poet of the land, of the rural setting and pastoral mood; Dostoevsky, advancing into the labyrinth of the unnatural, into the cellarage and morass of the soul; Tolstoy, the embodiment of health and Olympian vitality; Dostoevsky, the sum of energies charged with illness and possession[20].

"One could compare Leo Tolstoy with plainairists in painting, so everything is light and transparent [in his works]. Everything is as if bathing in scattered light," – Vyacheslav Ivanov wrote[21]. According to Vyacheslav Ivanov, Leo Tolstoy is a poet of spiritual purity which is always the result of a normal and healthy way of life. Tolstoy's love for people is the result of a healthy soul. In Tolstoy's "Anna Karenina" there is a contrast between normal and natural and abnormal/unnatural ways of life. Anna's way of life is unnatural, it leads the heroine to her guilt, then to her suicide. Konstantin Levin's life is natural, he is closer to the soil, he has some realistic "sense of the soil"; his natural way of life is reinforced by his love for Kity.

Since the knowledge of natural life, a "natural" way of life, and "closeness to nature" in a way Tolstoy understood them were privileges in the Russian context of that time, there was some initial determinism in Tolstoy's vision of human life and

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20.) John Steiner. Dostoevsky and Tolstoy Compared (A web discussion). Louis Greco's Dostoevsky Home Page. Online. 7 June. 1998.

21.) Vyacheslav Ivanov. "Dostoevsky i roman-tragediia". *Vlastitel' Dum. F.M.Dostoevsky v russkoi kritike kontsa XIX- nachala XX veka.* Sankt-Peterburg, 1997. 410.

nature. For Dostoevsky, to accept this determinism would mean to accept that people are initially divided into those "entitled" to have healthy souls, to feel love for other people and to be happy in life and those who are not. This determinism is suggested to Rodion Raskolnikov by the environment that surrounds him:

> Only I do believe in the main principle of my idea. That consists of people being, by the law of nature, divided in general in two categories: into a lower (or ordinary people), that is, into material serving only for the reproduction of its own kind, and into the people properly speaking, that is, those who have the gift or talent of saying something new in their sphere[22].

According to such logic, Mr. Bykov in "Poor Folk" or Petr Petrovich Luzhin in "Crime and Punishment" are supposed to have the most "proper" view of the natural world (since they are "people properly speaking" and entitled to privilege). As Tiutchev wrote:

> Nature is not what you suppose:
> Its soul is neither cruel nor blind.
> It has a soul and liberty,
> It has a tongue, in it is love.
> .....
> They do not see and do not hear,
> They live in darkness while in this world...[23]
>
> Ne to, chto mnite vy, priroda,
> Ne slepok, ne bezdushnyi lik,
> V nei est' dusha, v nei est' svoboda,
> V nei est' liubov', v nei est' iazyk!
> .....
> Oni ne vidiat i ne slyshat,
> Zhivut v sem mire kak v pot'makh...[24]

22.) Fyodor Dostoevsky. Crime and Punishment, 250.
23.) Poems and Political Letters of F.I.Tyutchev. Transl. Jesse Zeldin. University of Tennessee Press, 1973. 58.
24.) F.I. Tiutchev. Stikhotvoreniia. Moskva: Khudozhestvennaia literatura, 1972. 122.

Dostoevsky does not seem to have any cynical attitude towards the values of aristocratic literature. He wants to explore in his works whether the ability to understand natural life is totally determined by social conditions or whether there are some other factors beyond them: whether what Tiutchev called the ability to see and to listen is only a matter of luck, solid inheritance or, well-made careers (which in the view of some are tantamount to crime legalized by society).

In Goncharov and Turgenev's literary works the descriptions of natural landscape can prevail over the plot or even completely supplant it. Ivan Turgenev's observations of the natural world emerged as a result of his passion for hunting[25]. This hobby was purely a landlord's privilege in Turgenev's time, but due to it Russian literature was enriched by the "Sketches from a Hunter's Album". Turgenev wrote: "Hunting brings us closer to nature. Only the hunter can see it any time, day and night, with all its beauties and horrors"[26]. Turgenev can focus on a minor natural phenomenon (for example, when he describes a small stream in his "Raspberry Water") or he can depict boundless expanses (as he does in "Forest and Steppe"). He may describe only one short moment of a natural phenomena (sunset at the end of "L'gov") or a number of successive changes in nature. Sometimes Turgenev's descriptions of nature acquire fantastic nuances (for example, in the "Ghosts") or become an artistic monograph of just one plant (of an aspen-tree in the "Rendezvous").

25.) Arsen'ev, Konstantin. "Peizazh v sovremennom russkom romane". *Vestnik Evropy*. S.-Petersburg, 20-5 (1885): 243.

26.) ibid, 243.

Goncharov also liked to introduce landscape descriptions for their own sake, with no direct relation to any event or the characteristic of a character. In his "Common Story" Goncharov "tells" about a thunderstorm, keeping up with it from its beginning until its end (and always illustrating it by pointing out its impact on people and animals). His description of a quiet summer night in "Oblomov" consists of the same sequence of changing images of nature.

As Konstantin Arsen'ev noticed, Russian aristocratic writers took all the comparisons for their landscape descriptions from "human emotional life"[27](what is called a pathetic fallacy in English literary criticism). Writers used nature images taken from human life. Natural elements and plants were described as friendly and humanized, like the aristocratic family members and friends. In Pushkin's landscape descriptions, the forest drops its purple dress, nature *smiles at the morning of a year*, the brook *winds silently*, the waves *sadly grow black*. In those by Lermontov, the lily of the valley can *nod (its head) affably*, the mists can *be scared when the day is drawing near*, the stars can *form round dances*. In the novels by Goncharov the *sun turns round to look at its lovely place*, the river *falls to thinking*, the lime-trees interweave with fir-wood like brothers. In Tolstoy's writings the clouds *scatter in haste*, the leaves *calmly converse in whispers*, the sky *answers Levin's glance with tenderness*.

The characters of aristocratic literature live the same life as their fields, forests and groves, nature is "as if sharing their happiness or grief"[28]. One can find a similarity

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27.) ibid, 253.
28.) ibid, 234.

between the rhythm of human life and that of nature: both are comparable to a decrescendo in music (Turgenev's phrase "life was flowing here like water among the marsh herbs"[29] is quite significant in this respect). All the feelings of people such as vague waiting, the presentiment of first love, the awakening of the heart which had slept for a long time, the yearning for new life, calming of anxious thoughts – find their echo in nature.

Very often Tolstoy and Turgenev's heroes associate changes in the natural world with changes in their life. For example, in "War and Peace" Prince Andrey Bolkonsky sees the same old oak tree several times. He first sees it "failing to feel the spring and the sunshine", and he associates it with his "dead" heart. When he comes to the same place for the second time, he notices that the oak tree has become green:

> "I fancy there was an oak tree that understood me well", thought Prince Andrew, looking to his left, and unconsciously attracted by the beauty of the very tree he was seeking. The oak was transfigured. It spread a dense and luxuriant dome of verdure; its boughs rocking gently in the full light of the setting sun. Its knotted and scarred limbs were no longer visible, its aspect ceased to be bitterly defiant or morosely sad; nothing was to be seen but the vigorous young leaves that had forced their way through the time-hardened bark, and it was difficult to believe that they derived their life from the gnarled patriarch[30].

This scene precedes Andrey Bolkonsky's meeting with Natasha Rostova at the ball, and prince Bolkonsky compares the greenery on the oak tree with the ability for love to emerge in his heart again.

29.) ibid, 242.

30.) Leo Tolstoy. War and Peace. Anonymous translation of 1886. Vol.2. London: J.M. Dent, 1932. 6-7.

Even if Dostoevsky wanted to associate his life with spring and early summer or with the life of trees he would not be able to do so. Beginning from his imprisonment in Siberia, his life was such that any associations between it and natural cycles simply did not fit. Dostoevsky depicts those ways and rhythms of life, those situations and feelings that are not in keeping with "the flowing of water among the marsh herbs". His characters are often the victims of "fevers", "hallucinations", "trances", and "deliriums", all of which reveal the "sick tension of their souls" and erode the unity of time, action, and space. Very often it is only a moment of time ("mig") that is a key unit of their temporal awareness[31]. Varvara Dobroselova ("Poor Folk"), Rodion Raskolnikov ("Crime and Punishment") and other characters find themselves in an environment which distorts their world-view and makes them obsessed by a self-consuming *idée fixe*.

In the world created by aristocratic writers nature and human life have equal rights and the authors tend to pay equal attention to them both. Dostoevsky compares any human life, including that of his own, with the religious ideal of Christ. This ideal is shown in his novels as a pattern for believers. For Dostoevsky, human life is both a deviation from this ideal and a return to it. The subject of Christian consciousness (moral lapse – rebirth – resurrection) is always significant for his novels: the heroes either approach this ideal or deviate from it[32]. In Dostoevsky's novels the landscape is a reflection of these states of moral lapse and rebirth. In the world which he creates

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31.) Thomas G Marullo. "Transcending "Urban" Romanticism: Dostoevsky's "Netochka Nezvanova". Russian Literature, 17-3, 1 Apr., (1985): 300, 305.

32.) A. Galkin. "Prostranstvo i vremya v proizvedeniiakh Dostoevskogo". Voprosy Literatury, (1996), ianvar'-fevral', 316-317.

people can feel unity with nature only during the short moments of their closeness to Christ. The antinomy of an enclosed model of space in landscape (of chaotic and crisis time) and an opened one is resolved and synthesized through a religious ideal.

This difference was noticed and understood by the people of the "Silver Age". I think that the stage-productions of the "Month in the Country" by Turgenev and "The Brothers Karamazov" by Dostoevsky at the Moscow Art Theatre of the pre-Revolutionary period could be the best example of that. These performances were shown during the same seasons, often within days or weeks of each other, and the contrast was apparent for regular spectators. The spectator of the "Month in the Country" could see three-dimensional scenery depicting a park with oak-trees, birches and lime-trees (that were depicted by Mstislav Dobuzhinsky exactly according to Turgenev's text). The illusion of clear sunlight was created; there was a sound accompaniment imitating the rustle of the bushes caused by the light wind as well as the birds' singing. When "The Brothers Karamazov" was performed, the stage was narrower than usual and nearly all the scenes were shown against the same background of grey cloth. In those scenes that were supposed to take place outside, the spectators could see a hedge, a gate, and only one rowan-tree spreading its bushes in the light of sunset[33].

A rowan-tree has its own set of associations in Russian culture and it is quite different from those of the oak, lime and birch. This tree's foliage has the most bright and intense color (all the shades of purple so that it can seem to be in flames). The rowan-tree can never be as slim as a birch, its silhouette always looks distorted; it is

like a fork of lightning. It is the most appropriate symbol for those of Dostoevsky's most passionate characters (e.g. Dmitry Karamazov) whose lives are distorted by their experience of all kinds of sin.

The red berries of the rowan-tree are often associated with blood, sacrifice, suffering, also with daring, challenge, rage and storm. The image of this tree can be a metaphor of suffering: its burning bushes call to mind the ulcers and wounds on the body of Christ. There is also a tradition that associates the rowan-tree with the "bloody tree" of crucifixion[34]. In the "Silver Age" people knew Aleksandre Blok's verse "Kogda v listve syroi i rzhavoi" ("When, in the dump and russet foliage...") from his cycle "Osennyaia liubov'" ("Autumn love"):

Kogda v listve syroi i rzhavoi	When, in the damp and russet foliage,
Ryabiny zaaleet grozd', -	The rowanberries burn like flame,
Kogda palach rukoi kostlyavoi	When with a bony hand the headsman
Vob'et v ladon' poslednii gvozd',	Drives the last nail into my palm,
Kogda nad riab'iu rek svintsovoi	When, above leaden-rippling rivers
V syroi i seroi vysote	On some hill, damp and colourless,
Pred likom rodiny surovoi	Before the eyes of my harsh country
Ia zakachaius' na kreste[35]	I dangle, writhing on the cross;[36]

Given Dostoevsky's idea of the correlation between human life and that of Christ, we might regard that rowan-tree on the stage of Moscow Artistic Theatre as a symbol of Dostoevsky's creative work.

33.) V. Yakushkina. "Iskusstvo Hudozhestvennogo teatra i Dostoevsky". *Dostoevsky i teatr. Sbornik statei.* Ed. A.A.Ninov. Leningrad, "Iskusstvo", 1983. 252-253.
34.) M.N. Epshtein. Priroda, mir, tainik vselennoi, 66-68.

35.) A. Blok. Stikhotvoreniia, poemy, teatr. Moskva, Gos. Izdatel'stvo khudozhestvennoi literatury, 1955. 255.
36.) Aleksandre Blok. Selected Poems. Transl. Alex Miller. Moscow: Progress Publishers, 1981. 143.

Chapter 2. Landscape in Dostoevsky's Early Works.

The artistic world of the early Dostoevsky is oriented towards the tradition of Russian Romantic literature of the early decades of the nineteenth century. It is known that Pushkin created a special genre of "Petersburg tale" with historical foreshortening from present to the past and with a specific toponymy. Gogol and Dostoevsky were trying to find their own variants of Pushkin's tradition and to develop their own vision of the city. Early Dostoevsky's landscapes of Petersburg appear as a result of textual interrelations with Pushkin and Gogol's works[1]. At the same time, we should not forget that the influence of German Romantic literature and Idealist philosophy on Russian culture was predominant during the 1830-s and 1840-s. "The Queen of Spades" by Pushkin and many of Gogol's works are Hofmannesque in many respects[2].

I want to refer to the final scene at the end of the "The Faint Heart" which contains several allusions to the story of Yevgeny in the "Bronze Horseman". In this scene

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1.) Olga Diliaktorskia. Petrburgskaia povest' Dostoevskogo. St. Peterburg: Dmitry Bulanin, 1999. 6.

2.) Joseph Frank. Dostoevsky. The Seeds of Revolt. London: Robson Books, 1991. 101, 103.

Arkady Nefedevich goes home after his last meeting with his friend Vasily Shumkov who went insane.

> When he approached the Neva, he stopped for a minute and threw a piercing glance along the river into the smoky, frostily dim distance which had suddenly turned crimson with the last purple of a sunset that was dying out on a hazy horizon. Night lay over the city, and the whole immense plain of the Neva, swollen with frozen snow, under the last gleam of the sun, was strewn with infinite myriads of sparks of spindly hoar-frost...
>
> Frozen steam poured from tired houses, from running people. The taut air quivered at the slightest sound, and columns of smoke like giants rose from all the roofs on both embankments and rushed upward through the cold sky, twining and untwining on the way, so that it seemed new buildings were rising above the old ones, a new city was forming in the air…
>
> It seemed, finally, that this whole world with all its inhabitants, strong and weak, with all their domiciles, the shelters of the poor or gilded mansions, resembled at this twilight hour a fantastic, magic vision, a dream which would in its turn vanish immediately and rise up as steam toward the dark-blue sky. Some strange thought suddenly stirred in the orphaned friend of the poor Vasya. He shuddered, and his heart was as if flooded with a hot rush of blood that boiled up suddenly from the surge of a powerful and hitherto unknown sensation[3].

Then Dostoevsky writes that Arkady seemed to understand the cause of his friend's madness.

The motif of madness is present in both literary works (Arkady observes the view of a city being stricken by the disaster which occurred with his friend and neighbor).And in both cases (with Pushkin's Yevgeny and with Vasya Shumkov) madness is caused by the character's encounter with elemental and social forces that characterize the space of St.-Petersburg. It is remarkable that both authors portray their heroes as "poor and unhappy". Pushkin calls his hero "bednyi moi Yevgeny" ("…my Yevgeny, poor fellow"), and in "The Faint Heart" Arkady Nefedevich sees

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3.) Fyodor Dostoevsky. White Nights and Other Works. Transl. O.N.Shartse. Moscow: Foreign Languages Publishing House. 200.

"his poor Vasya". According to the topographic comparisons done by Olga Diliaktorskaia, when Pushkin's Yevgenii goes to Parasha he has to go from Kolomna to Voznesenskaia Square, then to Senate Square with the monument of Peter the Great. After that he has to go to Vasilievsky Island across the Neva towards the Petersburg Side. When Vasily Shumkov was going to visit Lisa, his fiancée, he had to go exactly in the opposite direction (from the Petersburg Side to Kolomna)[4]. So does Arkadii, the viewer of the landscape.

Yevgeny's last meeting with the Bronze Horseman takes place "vo t'me nochnoi" ("in the gloom of night"). In his landscape Dostoevky points out that "night lay over the city".

In Pushkin's poem we read about Yevgenii:

Po serdtsu plamen' probezhal

Vskipela krov'. On mrachen stal…[5]

.....

…While through his heart a flame was creeping

And in his veins the blood was leaping[6].

4.) Diliaktorskaia, p.113.

5.) A.S Pushkin. Mednyi vsadnik. Letchworth, Herfordshire: Bradda Books LTD, 1974. 18.

6.) The Poems, Prose and Plays of Alexandre Pushkin. Selected and edited by Avrahm Yarmolinsky. Transl. Oliver Elton. New York: The Modern Library, 1964. 107.

7.) Fyodor Dostoevsky. White Nights and Other Works, 200.

8.) Diliaktorskaia, 117.

Dostoevsky writes: "Some strange thought suddenly stirred in the orphaned friend of the poor Vasia"[7]. We can not find the statue of Tsar Peter in the view which Arkady observes but, nevertheless, the image of the Bronze Horseman exists in the subtext of this literary piece. Olga Diliaktorskaia reminds us in her study that Vasily's patronymic is Petrovich and she regards it as a certain metaphor[8] This metaphor shows that Vasily belonged to the city as well as to the bureaucratic civilization created by Peter the Great.

Creating the picture in which the "taut air [is] quivering from the slightest sound" Dostoevsky, like Pushkin, dramatizes the immense power of Petersburg to crush the lives of people living in the shadow of its splendors. The date of the central event in the story is significant for an adequate understanding of Dostoevsky's landscape. Arkadii Nefedovich observes the English embankment and the embankment on Vasilievkii Island on January 1. The idea of the new Russian calendar is associated with Peter the Great who introduced the modern Julian calendar into Russia.

Russian literature of the years in which Dostoevsky's early works appeared was strongly influenced by Hoffman and German Romanticism. Consequently, it was filled with the dissonance between the ideal and the real, the spiritual and the material[9]. In the "White Nights" this contradiction is expressed in the personification of Petersburg's nature.

> There is something inexplicably touching in the country around St.Petersburg when, with the coming of spring, Nature suddenly displays all its might, all the strength which the heavens have endowed it with; when it dons its finery, decks itself out with foliage and bright flowers...For some

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9.) Joseph Frank. Dostoevsky... 332.

> reason it reminds me of a sickly, consumptive young girl whom you regard with pity at times...but who suddenly, for a single moment, assumes a wondrous beauty that is inexplicable and unexpected...
>
> ...But the moment has gone, and perhaps on the morrow you will again meet the same pensive and listless look, the same wan face, the same attitude of meekness and timidity...And you feel sorry that the ephemeral flower of beauty has wilted so quickly, so irrevocably, that the flash has been so deceptive and in vain, you feel sorry because you have not even had the time to love it[10].

The image of Petersburg's nature can be related to what Vyachelav Ivanov called the theme of the Eternal Femininity in the culture of St.Petersburg[11]. It symbolizes the romance between the hero and Nasten'ka. At the same time St.Petersburg nature is almost a sister of the Gogolian stranger in "Nevskyi Prospect" and of Nastasia Filippovna in the "Idiot". The coincidence between this image of Dostoevsky with the stranger in Gogol's "Nevskii Prospect" is not accidental. The Romantic collision between the ideal and the real is a characteristic feature of Gogol's work. All these images are portrayed as a dream, a fantasy (the momentary nature of spring in the St. Petersburg area is similar to the ephemeral nature of white nights as well as to the heroes' love which also seems to be a fantasy). In "White Nights" we read: "You feel sorry that the ephemeral flower of beauty has wilted so quickly"[12]. The romance in "White Nights" starts with the first white night and finishes with the last one and it seems as ephemeral as "the flower of beauty" that refers to Petersburg's nature. In her

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10.) Fyodor Dostoevsky. White Nights... 17-18.

11.) Vyacheslav Ivanov. "Dostoevsky i roman-tragediia". *Vlastitel' dum. F.M.Dostoevsky v russkoi kritike kontsa XIX-nachala XX veka*. Sankt-Peterburg: 1997. 435.

12.) Fyodor Dostoevsky. White Nights... 17-18

13.) ibid, 108.

last letter to the hero Nasten'ka writes that their romance was "a dream, a phantom"[13]. In Gogol's "Nevskii Prospect" the artist Piskarev sees the stranger (who is his ideal of beauty) two times in his dreams. In the "Idiot" Prince Myshkin says to Nastasia Filippovna: "I feel as though I had seen your eyes somewhere ...Perhaps in a dream"[14]. The life of Nastasia Filippovna ends in one of the "white nights". When Dostoevsky describes Rogozhin's apartment where he hides her body he writes: "It was very dark in the room. The white nights of the Petersburg summer were beginning to get darker..."[15]

All these feminine images have the same features. Dostoevsky describes Petersburg's nature as a girl "assuming a wondrous beauty", whose cheeks are "pale and wan" and whose eyes are "sad and pensive". In "Nevskii Prospect" the beautiful woman who became the object of the artist Piskarev's desire is characterized by the "dazzling whiteness of her face" and "clear eyes"[16]. In the scene in the "The Idiot" when Prince Myshkin kisses the portrait of Nastasia Filippovna we read: "Her dazzling beauty was positively unbearable – the beauty of a pale face, almost sunken cheeks and glowing eyes – a strange beauty!"[17]

14.) Fyodor Dostoevsky. The Idiot. Transl. Constance Garnett. Melbourne, London, Toronto: William Heinemann LTD, 1961. 101.

15.) ibid, 101.

16.) Nikolai Gogol. Diary of a Madman. Nevsky Prospect. Transl. Beatrice Scott. London: Lindsay Drummond Limited, 1945. 60.

17.) Fyodor Dostoevsky. The Idiot, 76.

Dostoevsky follows the tradition of using heavenly symbolism while projecting feminine images onto the natural world. In "White Nights" Petersburg nature is portrayed against the background of the sky which is "starry and clear", the artist Piskarev sees his love in a dream, in an "airy lilac dress" which "seemed to exhale music."[18] The color of Nastasia Filippovna's dress is blue.

I have already said in the first chapter of this study that Dostoevsky's viewers of landscape are very different from those of Tolstoy, Turgenev, and Goncharov. According to Donald Fanger, the perception of Dostoevsky's characters is based on isolation. They never regard the environment that surrounds them as "theirs". They live in tiny and sordidly furnished rooms and apartments set in tawdry neighborhoods. We recall Raskolnikov's "coffin", "the crowded pigsty" of the Marmeladov family, the underground man's "mouse hole", the room of the narrator of "White Nights", "into which a different sun shines", and Makar Devushkin's corner of a kitchen[19]. Their discoveries of the beauty of nature can be as bright as those by Prince Andrey in "War and Peace" or by the narrator in the "Sketches from the Hunter's Album" but they are always very unexpected. The landscapes that they come across are generally unfamiliar to them; they find them in places they have never been before.

In "The Landlady" Ordynov comes by chance to a church at the outskirts of 19-th century St.-Petersburg. Olga Diliaktorskaia identifies this church as the Church of

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18.) Nikolai Gogol. Diary... 68.

19.) Donald Fanger. Dostoevsky and Romantic Realism. Cambridge, Massachusetts: Harvard University Press, 1967. 200-201.

Vladimir Mother of God[20]. Dostoevsky writes further that the picture of the rays of the setting sun illuminating the icons appeared as a revelation for his hero.

> Without noticing it, he reached a district of St Petersburg that lay far from the city center…Again he passed many streets and squares…At the end of a long lane he came out on to a small square where a parish church was situated.
> Without really thinking about it he went inside. A service had just ended; the church was almost completely empty. The votary, a greyheaded old man, was putting out the candles. Rays from the setting sun were flooding down from above in a broad stream through the narrow window of the cupola, bathing one of the chapels in a sea of brilliant light; but they were growing fainter and fainter, and as the dense gloom beneath the vaulted arches grew blacker, the more brightly here and there shone the gilded icons, illuminated by the flickering sheen of lamps and candles[21].

The motif of a church is significant for Dostoevsky's urban landscapes. The author chooses the churches in the city according to the name of the wonder-working icons of the Mother of God (the Church of Vladimir Mother of God in the "The Landlady", the Church of the Dormition of the Mother of God in *Crime and Punishment*). It is known that Dostoevsky himself worshipped the Mother of God with some special sentiment. Since childhood he regularly appealed to her with the following prayer: "All my hopes I pin on Thee, the Mother of God, please, guard me under Thy omoforion". Many years later he recited the same prayer with his own children[22]. When as a young man Dostoevsky was sentenced to death and stood on the Semenovsky Parade ground waiting for his turn to be executed (the sentence, as we

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20.) Diliaktorskaia, 192.

21.) Fyodor Dostoevsky. Poor Folk and Other Stories. Transl. David McDuff. London: Penguin Books, 1988. 137.

22.)Ganna Bograd. Proizvedeniia izobrazitel'nogo iskusstva v tvorchestve Dostoevskogo. New York: "Slovo-WORD". 10.

23.) ibid, 10.

know, was commuted only at the last moment) he fixed his eyes on a church whose guilded domes reflected the sun's rays. This church was dedicated to the Mother of God – to her "Entry to the Temple"[23].

The image of the sun's ray symbolizing eternal life and a blessing from heaven which Dostoevsky used in the "The Landlady" can be found in many of his other works. I can give as an example the imaginary picture described by Trishatov in "An Accidental Family":

> The mad old man and the charming 13-year old girl settle near some medieval Gothic cathedral somewhere in the remote part of England. And there is this moment as the sun goes down and the girl is standing outside the church drenched in the sun's last rays. She stands there and watches the sunset…as if it were some kind of enigma, because the sun as the idea of God really comprises an enigma[24].

Hegel wrote that God reveals himself to people in two ways: as nature and as spirit[25]. Both these images are his temples where he is present. In "The Landlady" these images are shown as the Church of the Vladimir Mother of God and as the landscape of a forest:

> A line of forest showed black against the dark-blue horizon, and in the opposite direction the sky was covered in turbid snowclouds, which seemed to be driving before them a flock of migrating birds that moved across the sky, one after the other. Everything was quiet and somehow imbued with a majestic sadness, full of a kind of dying, concealed expectation[26].

This picture of a silent nature is accompanied with a "dense rumbling of bells, summoning the faithful to evening service". It is known that Dostoevsky assiduously

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24.) Fyodor Dostoevsky. An Accidental Family. Transl. by Richard Freeborn. Oxford, New York: Oxford University Press, 1994. 463.
25.) G.-V.-F Hegel. "Filosofia dukha". Entsiklopedia filosofskikh nauk. 3 vols. Moskva, 1977, V.3. 24.

attended the plays and ballets in Alexandrinsky Theatre. He turned out when Franz Liszt and Ole Bull came to town; when the great Belgian clarinetist Joseph Blaise gave a concert; when the famed Italian tenor Rubini was performing for the Russian audience. He was, if not at the premiere, then at one of the very first performances of Glinka's new opera, *Ruslan and Ludmila*[27]. In my opinion, the idea of creating a natural landscape which seems to emit music (which may be liturgical and may be diabolic) is one of the characteristic features of Dostoevsky's poetics; I am going to pay attention to this feature in my study.

Of course, in aristocratic literature one can find lots of images that perfectly illustrate Hegel's idea that God reveals himself in nature. But when an aristocratic writer associates natural landscape with a temple, it feels like he is describing something quite familiar, like a church on his estate.

The landscape of the marvelous garden and the lake which emerges in Ordynov's dream is inspired by Hoffman's images.

> Then there would seem to begin for him once again the soft, tranquil years of his early childhood with their luminous joy, their inextinguishable happiness, their first sweet wonder at life, their hosts of radiant spirits which flew out from every flower he plucked, which played with him on the succulent green meadow in front of the little house surrounded with acacia, which smiled to him from the crystal waters of the vast lake by which he sat for hours on end, listening to the wave lapping upon the wave...[28]

Here one can recognize the image of the marvelous garden with a swarm of fairies, elves, and sprits looking out of the flowers, full of miracles and metamorphoses (like the garden of the magician Prosper Alpanus in the "Little

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26.) Fyodor Dostoevsky. Poor Folk... 141.
27.) Joseph Frank. *Dostoevsky...* 115.
28.) Fyodor Dostoevsky. Poor Folk... 153.

Tsakhes" or the one which student Anselmus saw in his dream in Hoffmann's "Golden Flower Pot")[29]. The lake in the dream of Ordynov recalls the marvelous lake in the "Nutcracker and the Tale of a Hard Nut". Very often the landscape of early Dostoevsky is an imaginary one; the writer creates the image of nature which exists in his characters' dreams and recollections. This is why Dostoevsky employs Hoffman's methods of creating a unique poetic atmosphere – a blend of mediocrity with a richly imaginative and fantastic dream world[30].

Like the picture of a meadow and a lake in "The Landlady", the picture of a lake in *Poor Folk* is depicted as recalled (as existing in the memory of Varvara Dobroselova).

> In the life I am presently leading there is nothing…that does not remind me of something similar in my past, above all my childhood, my golden childhood!
>
> …But today the fresh, bright, radiant morning, of which in autumn there are but few, brought me back to life, and I greeted it with joy. So, autumn is with us already! How I used to love autumn in the country! I preferred autumn evenings to the mornings. I can remember that just a few yards from our house, at the foot of the hill, there was a lake. That lake – I seem to see it now – that lake was so wide and light, as pure as crystal!
>
> Sometimes, if the wind had died, the lake would be calm; there was not a rustle from the trees that grew along the shore, the water was still as a mirror. So fresh, so cold!
>
> …I would slip stealthily out of the house to look at my lake and I would lose myself in contemplation. Right by the edge of the water the fishermen would have a faggot burning, and its light would flow far, far away, out over the water. The sky was so cold – dark-blue, illuminated at the horizon by red, fiery stripes, which become paler and paler; the moon would come out; the air would be so resonant that if a frightened bird were to flutter its wings, a reed to begin murmuring in the light breeze, or a fish to splash in the water – one could hear it all. A white vapor, delicate and transparent, would rise over the dark-blue water. The distant expanses grew dark; everything seemed to drown

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29) Diliaktorskaia, 30-31.

30.) Joseph Frank. Dostoevsky... 103.

in the mist, and yet all that was close to was sharply defined, as if cut by a chisel – the boat, the shore, the islands[31].

This autumnal picture depicted by Varvara in her letter to Makar Devushkin dated September the third is significant for the plot. We know that the romance between Makar Devushkin and Varvara began in spring and ended in autumn, at the end of September, when Varvara had to marry Bykov. Varvara is the first one who speaks about autumn, about the "cold sky, cold weather, and cold water" of the lake. One can read this autumnal landscape as the expression of her disbelief that she can be happy with Devushkin.

In both the European and Oriental cultural traditions a lake is associated with the feminine and with feminine purity[32] (the heroine compares the lake with crystal). This association is significant in the context of *Poor Folk* because Varvara recalls the picture at the time when both heroes are exposed to harassment (which threatens Varvara's reputation). It is not incidental that she has a dream about the "calm" lake, "there is not a rustle from the trees that grew along the shore", while reality is turbulent.

We read in this letter that the water was "as still as a mirror". Both Plato and Plotinus compared the mirror to the human soul. According to their line of reasoning, the individual, like a mirror, reflects beauty or ugliness. The first essential feature is that the mirror itself should be clean and polished to receive the clearest reflection. This is why, according to St. Gregory of Nyssa, "as a well-made mirror reflects upon

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31.) Fyodor Dostoevsky. Poor Folk... 95-96.

its polished surface the image of whatever is set in front of it, so the soul, cleaned from all earthly corruption, receives in its purity the image of incorruptible beauty. This is no longer mere reflection but participation, in which the soul becomes the part of that beauty to the degree to which it lays itself open to it"[33]. When Varvara compares the lake's surface with that of a mirror she expresses the fear that her soul will be "polluted", that she will lose the ability to separate incorruptible beauty from the ugliness in her present life[34].

Because Dostoevsky's early landscapes are often depicted as existing in the characters' dreams, the author never provides the reader with physical sensations of nature. I would like to point out that nature never smells in his writings. In the landscape of a lake described by Varvara Dobroselova the water and mist are transparent while "all that is close to is sharply defined, as if cut by a chisel". This landscape of a lake in "Poor Folk" can be compared to a large etching touched by two or three colors. Dostoevsky's closeness to graphic art in this passage contrasts with the aesthetic of Tolstoy who liked to compare his own landscape representations to oil paintings. We read in Varvara's letter that certain details are as if cut by an instrument of graphic art while the author of "Anna Karenina" concludes one of his passages with the following words: "Everything was nice like a good landscape

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32.) "Lake". *"The Herder Dictionary of Symbols: Symbols from Art, Archaeology, Mythology, Literature, and Religion"*. Transl. Boris Matthews. Wilmette, Illinois: Chiron Publications, 1993. 114.
33.) "Mirror". Jean Chevalier and Alain Gheerbrant. A Dictionary of Symbols. Transl. from the French by John Buchanan-Brown. Oxford; Cambridge, Massachussets: Blackwell, 1994. 659-660.

34.) It is not known whether Dostoevsky read Gregory of Nyssa, but the similarity of the two passages is quite significant.

which is just finished and covered with lacquer"[35]. Dostoevsky worked at a time when oil painting was regarded as the dominant kind of fine art in European culture. Tolstoy's, Turgenev's and Goncharov's visions of nature were formed by landscapes painted in oil. Nikolay Irtenyev, a critic of that period, wrote: "We are used to mixing nature and oil painting to such an extent that we regard those natural phenomena that we have not seen in oil landscapes as unnatural, as if nature were unnatural!"[36] Only at the end of the nineteenth century, when many artists began to prove that graphic art can have equal value with oil painting, was Dostoevsky's aesthetic adequately understood.

I have already referred to Dostoevsky's sunlight symbolism as an "enigma", "the idea of God". Still, Dostoevsky's "Poor Folk" is the first work in Russian nineteenth century literature in which the characters can shed tears when they see the green of growing grass and the sun's rays (Varvara Dobroselova during her walk with Makar Devushkin to the Petersburg Islands). This scene was supposed to be a holiday walk for two people in love but it turned out to be one imbued with a mood of disharmony and alienation. In my opinion, this small scene in *Poor Folk* is one of the best examples of Dostoevsky's break with the whole vision of life and art which existed in his time.

35.) Konstantin Arsen'ev. "Peizazh v sovremennom russkom romane". *Vestnik Evropy*, Sankt-Peterburg, 20-5 (1885): 240.

36.) ibid. 241.

According to Robert Jackson, nature provides for Turgenev a model for art and the artist in her equilibrium, her restraint, her tranquility. With nature's calm Turgenev apprehends life in its essential relations, laws, and continuities[37].

Dostoevsky negates this norm, this idea of equilibrium and restraint in nature. For him essential reality is revealed not in the ordinary moment, but in a moment of crisis, of rupture, of moral, spiritual, psychological breakdown[38]. This is why Dostoevsky refers in search for the prototypes for his own verbal pictures to works by Rembrandt (rather than to those of Russian masters of romantic and realistic landscape). It is known that, as a master of the Baroque, Rembrandt denied the equilibrium between the elements of a picture (between space, form, color and light) and light dominates in his works. Rembrandt was the virtual king of chiaroscuro, and his special mastery in using light and shade is, sometimes, reproduced in words on the pages of Dostoevsky's novels. Dostoevsky could see works by Rembrandt in St.-Petersburg's museums and private collections. In his works many scenes are lit with the uneven light of a candle-end illuminating one certain figure from a group of personages[39]. Suggesting a subject for a painting in the chapter titled "A Single Instance" in "The Diary of a Writer" for 1877 Dostoevsky mentioned the double light: "If I were an artist I would depict this very "genre" – this night at the place of a Jewish woman in childbirth…And the light could be a special one: a guttered candle is burning down on a curved table, and at the same time in the only small window

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37.) Robert Louis Jackson. Dialogues with Dostoevsky. The Overwhelming Questions. Stanford, California: Stanford University Press, 1993. 167- 169.
38.) ibid. 177.
39.) G. Bograd. Proizvedeniia… 38.

covered with hoar-frost it is just beginning to dawn, a new day is near that would be so difficult for the poor people, and so on" (qtd. in G.Bograd : 38)[40].

By the way, the picture described by the writer has much in common with Rembrandt's "Holy Family" where the light is coming from different sources: from the child's face and from above or, to be precise, from angels who are flying in the sky. The picture had been in the Hermitage since 1772, and Dostoevsky doubtless saw it there.

Dostoevsky as a writer-artist used "double light" in "Poor Folk". The student Pokrovsky is dying in a room where the dim light of day is mixed with the glimmer of an icon-lamp.

> He was asking me to draw the window-curtain and open the shatters, probably in a desire to take one last look at the day, at God's word and the sun. I tugged the curtain to one side...There was no sun. The clouds had spread the sun with a misty shroud; it was so rainy, gloomy, melancholy, that sky. A drizzling rain had found its way to the window-panes and was sluicing them with rivulets of cold, dirty water; all was dark and dreary. The wan daylight only just managed to penetrate the room, scarcely vying with the trembling glow of the lamp that had been in front of the icon. The dying man gave me a look of utter melancholy and shook his head[41].

For Vyacheslav Ivanov Dostoevsky's use of Rembrandt's chiaroscuro and "double light" was essential for his work. Ivanov wrote:

> In Tolstoy's works the multicolored world is illuminated by the sun; in those by Dostoevsky we see the hidden hearths of human emotional life burning in the twilight...Like Rembrandt, Dostoevsky is all in the flashes of light that is deliberately directed. His light and his gamut of colors are always lyrical like those of Rembrandt. He as if goes inside a labyrinth with a torch

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40.) ibid.

41.) Fyodor Dostoevsky. Poor Folk..., 43.

exploring the case-mates of spirit, letting the hundreds of faces go through his rays[42].

Like landscape representations in the "The Faint Heart" and in "The Landlady", the scene with Golyadkin on Fontanka embankment in "The Double" is written under the influence of Russian and German Romantic writers. A common scene of a guest thrown out from a party for misconduct turns out to be a fantastic picture of chaos and of the triumph of supernatural forces. Golyadkin, ejected from his chief's party, meets his double in night time.

> It had just struck midnight from all the St. Petersburg clock-towers...
>
> It was a terrible night, a November night, damp, foggy, rainy, snowy, fraught with swollen cheeks, head colds, fevers, quinsys, inflammations, of every sort and kind – fraught, in short, with all the gifts of St. Petersburg November. The wind howled in the empty streets, lifting up the black water of the Fontanka above the rings, and friskily tapping the lean lanterns of the embankment, which, for their part, chimed in with the howling in a thin, shrill creak, thus producing the endless squeaky, jangling concert so familiar to every inhabitant of St.Petersburg. It was snowing and raining at the same time. Whipped by the wind, streams of rainwater spurted almost horizontally, as though from a fire hose, pricking and stinging the face of the unfortunate Mr. Golyadkin like so many pins and needles. Amid the stillness of the night, broken only by the distant rumble of carriages, the howl of the wind and the creaking of the lanterns, there was the dismal sound of the beating and gurgling of water, streaming from every roof, porch, gutter, and cornice, onto the granite of the pavement. There was not a soul, near or far, and it seemed, in fact, that there could not be in such an hour and such weather[43].

I have already pointed out that time has a special meaning for Dostoevsky when he gives his landscape descriptions. In folk belief midnight is the witching hour when contact with spirits, poor souls, etc. can most easily be established[44]. According to

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42.) Vyacheslav Ivanov. Dostoevsky..., 402, 410.
43.) Fyodor Dostoevsky. Notes from Underground. The Double. Transl. Jessie Coulson. London: England Penguin Books Inc., 1972. 165.
44.) The Herder Dictionary of Symbols... 130.

Russian popular beliefs, evil spirits go hunting exactly after midnight[45]. The natural elements of snow, rain, and wind are depicted as Golyadkin's enemies in this scene. We read about the streams of rainwater "pricking and stinging the face of the unfortunate Mr. Golyadkin like so many pins and needles". Like Pushkin in his verse *Besy* ("The Devils") Dostoevsky uses popular beliefs as a source for depicting the stormy weather in St. Petersburg. According to folk belief, devils can cause nasty weather and snowstorms[46].

We read about the water of the Fontanka lifted by the wind above the rings of the embankment. Golyadkin hears the sound of a cannon that was a flood warning in St.Petersburg at that time. According to the tradition of the culture of St.Petersburg, water is the element on which the city is built and serves as a constant symbol of chaos[47]. One can find the same motifs of the autumn storm and flood in "The Queen of Spades" by Pushkin as well as in "The Mockery of a Corpse" by Odoevsky.

> The autumn storm was raging; the river was bursting out of its banks; lanterns were swaying in the wide streets, casting long, moving shadows; dark roofs, bas-reliefs, windows seemed sometimes to rise from the ground, sometimes to descend to it again. Everything was still moving in the city[48].

One can also find the motif of a crossroad in this passage. Golyadkin finds himself standing at the crossroad near Liteiny Street and "a miserable lost dog attaches itself

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45.) Diliaktorskaia, 136.
46.) ibid, 136.

47.) Donald Fanger. Dostoevsky and Romantic Realism... 161.

48.) Vladimir Odoevsky. "The Mockery of a Corpse". Russian Nights by V.F.Odoevsky. Transl. by Olga Koshansky-Olienikova and Ralph E.Matlaw. New York: E.P. Dutton and Co., 1965. 84.

to him"[49]). In most cultures crossroads are significant meeting places between mortals and transcendent powers (gods, evil spirits, the dead). It is known that for this reason, Christians have erected crosses, chapels, and sculptures of the Madonna and the saints at crossroads[50].

Like the landscape of a forest described by Dostoevsky in the "Landlady", this landscape also has its own sound accompaniment, but this is not the sound of church-bells. We read about the lanterns being tapped by the wind so that a "thin, shrill creak", an "endless squeaky, jangling concert"[51] is produced. In Medieval and Renaissance culture any kind of squeak and even the sounds of the violin could be regarded as diabolic music.

This nocturnal landscape of Petersburg can be regarded as a picture of the underworld. When they expel Golyadkin from the party they push him down the stairs to the "dark and cold" outer entrance hall ("chernye seni"), then outside, and he finds himself alone amidst night, rain, wind, snowstorm, and flood. The appearance of Golyadkin's double in such an atmosphere emerges as the logical end of the whole sequence of metaphors in this scene.

Notes from Underground is the last work of the early Dostoevsky. In this work he follows the example of those authors who published their works in a book of

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49.) The motif of a "miserable small dog" as a were-wolf in "The Double" and "Crime and Punishment" is reminiscent of Goethe's Mephistopheles. It is known that before Mephistopheles appeared in Dr. Faust's studio, Dr. Faust met a poodle in the street.
50.) "Crossroads". Jean Chevalier and Alain Gheerbrant. A Dictionary of Symbols, 51.

51.) Fyodor Dostoevsky. Notes from Underground. The Double. 165.

collected stories edited by Nekrasov entitled *The Physiology of Petersburg*[52]. In a sense, *Notes* was Dostoevsky' response to the changes that took place in the city during the 1840s. The writer witnessed the development of capitalism in St.-Petersburg.

> It was a time when new social groups were crowding out older, more cultured ones, that once created the "Northern Palmira". New sorts of buildings emerged in the city to meet the interests of the new social environment as well as business interests. As a result of these processes, the "harmonies austere" ("strogii, stroinyi vid") of the granite city were destroyed. Offended by the new buildings and the new people, the *Genius Loci* of St.Petersburg hid himself into the granite depths for a long time[53].

The tools of Romantic literature were insufficient for an adequate description of the new reality. In "Notes from Underground" Dostoevsky combines the toponymy of Pushkin and Gogol with that of the authors who had participated in the "Physiology of St. Petersburg". Thus, Nevsky Prospect and the Haymarket Square are juxtaposed in this work. In Dostoevsky's time Haymarket Square was a quite noisy and crowded area. In its southern part there was a large house owned by Prince Vyazemsky. People who lived in that area called it ironically *Vyazemskaia Lavra* (the "Vyazemsky Lauron"). In reality it was a house of dirty pubs and dens. This building also functioned as a doss-house. One of its inns called *Malinnik* ("Raspberry-canes") was a place where the dregs of society usually gathered. There were many suites for rent in that building and the tenants were workmen, unskilled laborers, soldiers, prostitutes, etc. Next to the "Vyazemsky Lauron" stood Police Station No 3 (where Raskolnikov went to confess his crime). A guardhouse, cab-stand, and the church of

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52.) Nikolai Antsiferov. Dusha Peterburga. Peterburg: Izd-vo "Brokgauz-Efron", 1922. 113.
53.) ibid, p.112.

the Dormition of the Mother of God were also located near the Haymarket Square. This square was the only place in nineteenth century St.-Petersburg where pubs, dens, brothels, doss-houses, a cab-stand, a police-station and a church could be seen at the same time[54]. The ambiguity of names like "Vyazemsky Lauron" and "The Crystal Palace" is quite striking. Here "Vyazemsky Lauron" is not a famous and populous monastery but the cesspool of a city, the refuge of sin and vice. The "Crystal Palace" on this square is not the giant glass-and-iron exhibition hall in Hide Park (London) that housed the Great Exhibition of 1851 and became the image of technical progress and social harmony[55]. It is just a pub of the lowest sort.

The episodes recounted by the narrator in the "Notes from Underground" take place in the silent presence of these landmarks.

> Once I saw a woman, on New Year's day, outside a door. Her own people had thrown her out, with ill-natured laughter...At nine o'clock in the morning she was already quite drunk, tousled, half-naked, and covered with bruises. Her face was as white as chalk, but it was black round the eyes, blood was flowing from her nose...She sat down on the stone step, holding a dry salt fish in her hand; she was howling and bewailing her 'fate', and battering the fish against the steps[56].

Christianity has made wide use of fish symbolism. Baptized Christians saw themselves as fish who had been reborn in the baptismal waters. The Greek word for fish (ichtinus) was in fact taken by Christians as an ideogram, each of the five Greek letters being taken as the initial letters of the words *Iesu Christos Theou Uios Soter*

54.) Diliaktorskaia, 262.

55.) "Crystal Palace". Encyclopedia Britannica. Vol.3. Chicago, 1998, 770.

56.) Fyodor Dostoevsky. Notes from Underground... 98.

(Jesus Christ God's Son Savior)[57]. This symbolism becomes significant considering the fact that Dostoevsky portrays this woman sitting against the background of a church. This scene with a prostitute is not only the description of one of the quarrels that were usual for that area (because Biblical, Babilonic and apocalyptic allusions are present in it). It takes place near the "Crystal Palace", a pub that calls to mind the Great Exhibition (which was visited by six million people and was compared with Babel). At the same time, the largest cesspool of a city could suggest to Dostoevsky the image of an abyss opening in the earth.

When Dostoevsky described the Haymarket Square in "Notes from Underground" he was like a stage-manager who discovered new space for his artistic game. In *Notes* and "Crime and Punishment" the Haymarket is like a stage with several objects placed in different corners. Each object has multiciphered meaning. The author may mention one or another object, he may not mention it. For example, the Church of the Mother of God is not mentioned in the passage that I discussed. Nor in the scene of Raskolnikov's kiss of the soil in "Crime and Punishment". In any case, each object can "speak" and, as soon as the new performance starts, each object has its own "dialogue" with it. With each new performance on such a stage the new meaning will be created and it will be sum of these interconnections.

57.) "Fish". Jean Chevalier and Alain Gheerbrant. A Dictionary of Symbols, 384.

Chapter 3. The Image of Nature in *Notes from the Dead House* and *Crime and Punishment.* (Pictures of Discord and Synthesis).

For Dostoevsky the years 1850-1854 were the period of imprisonment in Omsk. This period made a significant impact on his creative work and, in my opinion, researchers should avoid one-sided evaluations of it.

"Notes from the Dead House" was a work in which Dostoevsky described the life of convicts in Siberia much as he saw it in Omsk. He wrote the work in Semipalatinsk where he had to serve as a private after imprisonment[1]. Siberia in nineteenth-century Russian literature is in large part associated with the historical reality of imprisonment and exile[2]. The image of Siberia as a place of punishment appeared first in the works by Decembrists. One can find two kinds of vision of this area of Russia in their writings. On the one hand, Siberia is represented as gloomy and

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1.) Leonid Grossman. Dostoevsky. Moskva: Molodaia gvardiia, 1965. 182.

2.) Harriet Murav. "Vo Glubine Sibirskikh Rud": Siberia and the Myth of Exile". Between Heaven and Hell. The Myth of Siberia in Russian Culture. Ed. Galya Diment and Yuri Slezkine. New York: St. Martin's Press, 1993. 95.

oppressive[3]. In Bestuzhev-Marlinskii's "Son" ("The Dream"), Siberia is a place "Where the ice is eternal, and the clouds, / and the gloom," ("Gde vechen led, i vechny tuchi/ I vechno zimniaia mgla"). On the other hand, the same author (Bestuzhev-Marlinnskii) could marvel over the "pristine" beauty of Siberia ("devstvennye krasoty prirody"). He also emphasized the untouched quality of its landscape and initiated the tradition of regarding the life of Siberian native tribes as a background for literary romanticism (as he did in his ballad "Saatyr")[4]. Of course, "Notes from the Dead House" are very much influenced by Dostoevsky's experience as a journalist as well as by his familiarity with literary realism. Nevertheless, he is close to the Decembrists' vision of Siberian nature as pristine and untouched. We know from Dostoevsky's work that Gorianchikov's "restlessness and depression grew stronger every day, and prison became more and more hateful"[5] to him. At the same time, the landscape of the Irtysh River and Kirghiz steppes emerges several times in "Notes from the Dead House" and for Dostoevsky's protagonist it was "a vision of God's world".

One can find the following passage in Chapter V ("Summer Time"):

> I speak of the river-bank so often because it was only from there one had a view of God's world, of the pure clear distance, of the free solitary steppes...Everything there was sweet and precious in my eyes, the hot

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3.) ibid, 98.
4.) ibid, 99.

5.) Fyodor Dostoevsky. The House of the Dead. Transl. Constance Garnett. London, Toronto: William Heinemann Ltd, 1955. 208.

6.) ibid, 211.

> brilliant sun in the fathomless blue sky and the far away song of the Kirghiz floating from the farther bank…It is all poor and barbarous, but it is free[6].

There is a scene in "Notes from the Dead House" when a wounded eagle of the steppes is brought into prison. "All prisoners crowded around him; he could not fly; his right wing hung down on the ground"[7]. Later in this work the eagle recovers and Dostoevsky shows convicts letting him out: they all stay in a field looking into the distance, at the bird that "went off in a straight line"[8]. The eagle is a symbolic bird, usually connected to the sun and heaven. It is the eagle's power, endurance, and heavenward flight that inform this symbol. It is not only in European and North-American cultures where we can find lots of myths related to the eagle, but in those of India and China as well[9]. This symbol is as universal as the pond and the mirror used in "Poor Folk" and, in my opinion, Dostoevsky's use of such symbolism is unique for Russian culture of his time. In the Bible the eagle is the emblem of God's omnipotence or of the power of faith. In the Middle Ages the eagle was a symbol of rebirth and baptism as well as of Christ and his ascension (because of his flight). Mystics compared the ascending eagle with prayer. Aristotle taught that the eagle looks directly into the sun as it ascends, so it is also symbolic of contemplation and

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7.) ibid, 229.

8.) ibid, 231.

9.) "Eagle". The Herder Dictionary of Symbols: Symbols from Art, Archaeology, Mythology, Literature, and Religion. Transl. Boris Matthews. Wilmette, Illinois: Chiron Publications, 1993. 63.

spiritual cognition[10]. In "The House of the Dead" the eagle symbolizes traditional Christian values but also the sun, heaven and freedom. It is known that in the twentieth century there was a considerable interest in Dostoevsky in the countries of the Far East (for example, in Japan). In my opinion, a study of the author's use of universal symbolism could help to the explain this interest.

"Notes from Dead House" were converted into opera by Leos Janacek, a Czech composer. It was first performed in Brno in 1930. In that performance there was the scenery representing the Irtysh River bank. The scene of the Easter holiday was performed against that background among other scenes (bells were ringing, townspeople were coming and mingling with prisoners). At the final scene, while Petrovich was departing from prison, prisoners were releasing the eagle, and as the bird flew off they called out, "Liberty! Holy freedom! Liberty!"[11]

The use of various symbols in landscape descriptions makes Fyodor Dostoevsky different from impressionist writers of that epoch though one can find the elements of an impressionistic vision in his works. He is able to contemplate and depict the reflections of objects as well as the unusual effects of light:

> A white vapor, delicate and transparent, would rise over the dark-blue water. Right by the edge of the water the fishermen would have a faggot burning, and its light would flow far, far away, out over the water"[12]. ("Poor Folk") "I like to hear singing to a barrel-organ on a cold, dark, damp autumn evening – it must be damp – when all the passers-by look greenish and sickly;

10.) ibid, 63.

11.) Robert Jones. "From the House of the Dead" - Original music composed by Leos Janacek". Christiaan Stange's Dostoevsky Resource Station. Online. November 7, 1995.

12.) Fyodor Dostoevsky. Poor Folk... 95.

or, even better, when the wet snow is falling, straight down, without any wind…and the gas-lamps shine through it[…][13] ("Crime and Punishment")

Nevertheless, I would like to emphasize the difference between Dostoevsky and his French counterparts. For this I want to refer to the definition of impressionism given by Marcel Proust. There is a scene in Proust's novel *Á la recherche du temps perdu* in which the narrator (a young poet) visits the studio of the artist Elstir. Specialists in Proust consider that Elstir's dominant characteristic was that of an Impressionist painter, being a composite of Manet, Pissarro, Whistler, and Claude Monet. The narrator says that the artist's goal was to paint things as they appeared at the first moment: "Le seul vrai, où notre intelligence n'était pas encore intervenue pour expliquer ce qu'elles sont, nous ne substituons pas à l'impression qu'elles nous ont donnée les notions que nous avons d'elles". ("The only truth, where our intelligence has yet to intervene by explaining what they are [subjects in paintings], we do not substitute the impressions they have made on us for the notions [ideas] we have of them")[14].

Elstir's studio impresses the young poet as "le laboratoire d'une sort de nouvelle création du monde". He says that the charm of each of them (each of the landscapes by Elstir) lies in the sort of metamorphosis of the things represented in them, analogous to what one calls metaphor in poetry: and that if God the Father had created things by naming them, it was by taking away their names or giving them

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13.) Fyodor Dostoevsky. Crime and Punishment. Transl. Jessie Coulson. New York: Norton and Company Inc., 1964. 149.

14.) Frances Virginia Fardwell. Landscape in the Works of Marcel Proust. The Catholic University of America Press, Washington, D.C., 1948. 59-61.

other names that Elstir recreated them[15].

In French Impressionism the individual first impression of an object dominates over any kind of interpretation (ideological, scientific, religious). By means of their set of metaphors the Impressionists portrayed nature as having human psychological traits, very changeable and rippled[16]. Unlike the impressionists, Dostoevsky, while depicting some or other natural phenomena or motif, uses those meanings that have been related to it for a long time (in the Christian and Russian non-Christian traditions, in the tradition of European Romanticism and in many others).

"Crime and Punishment" was the first of five major novels written by Dostoevsky after his return from exile. According to Donald Fanger, it is a metaphysical thriller, like *Hamlet*, and, at the same time, the first great Russian novel to deal with the life of the one city in Russia that could be compared to the capital cities of the West[17].

It is well-known that this novel is based on the story of Lazarus' resurrection (although Dostoevsky also used lots of materials about alcoholism, prostitution, unemployment, destitution and crime that he took from newspapers)[18]. According to the witty observation of the art critic Levkova-Lamm, Raskolnikov, in his small room, which was also called in the novel a "coffin" or "cupboard", reminds one of

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15.) ibid, 61.

16.) Vyacheslav Ivanov. "Dostoevsky i roman-tragediia".. *Vlastitel' dum: F.M.Dostoevsky v russkoi kritike kontsa XIX-nachala XX veka*. Sankt-Peterburg: 1997. 429.

17.) Donald Fanger. Dostoevsky and Romantic Realism. Cambridge, Massachusetts: Harvard University Press, 1967. 184.

18.) ibid, 185.

Lazarus on the well-known icon in its earlier Byzantine variant where the image of the vertical coffin is similar to a cupboard[19]. According to ancient Judaic funeral rites, a dead body was buried in the vertical position. Byzantine art presented Lazarus in this very posture, and the same is true of Western Art until the Renaissance. Then convention was changed and later Lazarus arises from a horizontal coffin. On the Russian Orthodox icon "The Resurrection of Lazarus" a swaddled Lazarus emerges from the vertical opening of a cave. While travelling abroad and throughout Russia Dostoevsky would have seen earlier variants of this icon[20]. We can assume that Dostoevsky, when he was writing the novel, had in mind not only the text of the Gospels but also the icon-painting. On the icons Lazarus is completely passive: he is spiritually dead[21]. His resurrection was effected solely by Christ: he raises Lazarus from the dead.

"Crime and Punishment" has many connections with Dostoevsky's previous works. In "Poor Folk" Dostoevsky described Makar Devushkin and Varvara Dobroselova's Sunday walk to the Petersburg islands. Raskolnikov goes to one of the islands before committing a murder. "At first greenery and freshness pleased his tired eyes, accustomed to the dust and lime of the town, and its tall buildings crowded oppressively together…He took a particular interest in the flowers and looked at them

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19.) Ganna Bograd. Proizvedeniia izobrazitel'nogo iskusstva v tvorchestve F.M.Dostoevskogo, 34.

20.) ibid, 34.

21.) ibid, 34.

longest of all"[22], – wrote Dostoevsky. After contact with nature and soil – he even slept on the ground – Raskolnikov went back to the city feeling himself completely renewed. "He walked away to the Tuchkov Bridge. He felt that he had thrown off the terrible burden that had weighed him down for so long, and his heart was light and tranquil. 'Lord!' he prayed, 'show me the way, that I may renounce this accursed…fantasy of mine!'[23] It is while sleeping on the soil of the St. Petersburg Islands that Raskolnikov saw a dream indicating that the idea of dividing people "into the material for reproduction and into the people properly speaking"[24] is unnatural for him. In that dream he saw himself as a child protesting against the brutal murder of a horse. We can also understand this dream of a horse as Dostoevsky's irony directed at the idea of man's dominance over nature. When Russian nineteenth century poets described horses in their works they emphasized the hero's dominance over natural elements by means of a horse rather than those natural elements that are traditionally associated with a horse. Their approach to the image of a horse was totally anthropocentric: a horse was not the embodiment of the impetuous forces of nature but a sign of its absolute obedience to man. A horse was understood as a natural element serving to express the majesty of man[25]. Here, in "Crime and Punishment", the majestic rider is replaced by a drunken crowd. In my opinion, there is also irony

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22.) Fyodor Dostoevsky. Crime and Punishment, 51.

23.) ibid, 57.

24.) ibid, 250.

25.) M.N. Epshtein. Priroda, mir, tainik vselennoi. Sistema peizazhnykh obrazov v russkoi poezii. Moskva, "Vysshaia shkola", 1990. 93.

over one of the most traditional myths of St. Petersburg, the one used in "The Faint Heart". It is the myth of the Bronze Horseman which can be associated with the idea of the dominance of the individual will over people and nature (and, together with myths of Napoleon and Caesar could suggest to Raskolnikov the idea of a "superman").

In "Crime and Punishment" one finds some complicated connections of things and phenomena with their depictions. Sometimes novelistic depiction distorts the image of a thing and forces a reader to remember its real undistorted appearance. This occurs in a scene in the novel where Raskolnikov is lying on the sofa because he feels ill after the crime.

> Raskolnikov turned to the wall, the wall-paper was dirty and yellow with some white flowers; he chose a certain "awkward" white flower with some brown lines and started to view it as if he wanted to know how many leaves it had, what kind of notches had those leaves and how many small lines? He felt that his hands and feet became numb as if they were paralyzed but he didn't try to move them and persistently looked at the flower[26].

This ugly white flower on the dirty yellow wall-paper in a room that looked like a "coffin" or a "cupboard" deprived Raskolnikov of his last strength. That flower on the wall-paper was not a work of art, it was a soulless imitation, a parody of a thing created by the Lord. After watching real flowers and sleeping on the soil the hero feels "renewed", but after watching the flowers on the dirty wall-paper he feels paralyzed. That flower on the wall-paper is just one of many ugly counterfits that surround Raskolnikov at the place where he lives. He lives close to the Haymarket Square with its "Vyazemsky Lauron" and "Crystal Palace". The "Vyazemsky

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26.) Fyodor Dostoevsky. Crime and Punishment, 87.

Lauron" is an ugly counterfeit of a monastery and the parody of the idea of God. The "Crystal Palace", a trashy pub, is a mockery of the future of humanity, of civilization, and of the faith in progress and in the powers of the human intellect. The flowers in his room are a parody of the natural world. Dostoevsky portrays his hero making generalizations about the world order but we know from the subtext of the novel that the background for them is the world of counterfeits that surrounds Raskolnikov.

After committing his crime Raskolnikov experiences an internal crisis and Dostoevsky depicts the view of St. Isaac Cathedral from Nikolaevsky Bridge as affected by this mood. I have already mentioned this landscape in Chapter One but what I said there is not all there is to say about it. As Nikolay Antsiferov wrote, St.Petersburg architecture is the architecture of large expanses, of distant perspectives, of smooth outlines of the Neva and its canals. It is related to heavenly expanses, to clear sky, but also to the clouds over the city, to mists and hoar-frost. The goal of the architects of this city was to build a whole "architectural landscape" rather than separate buildings of self-sufficient beauty[27]. I think that for Dostoevsky this view (which is really one of the most spectacular views of the city) might seem the quintessence of the center of St. Petersburg.

Raskonikov comes to watch this "superb panorama" having in mind the idea of a "super man" and there are visual images which symbolize that. I want to cite the rather short but quite expressive description of "the father's silver watch" pawned by Raskolnikov (he gave it to Alena Ivanovna): "a globe engraved on the reverse side of

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27.) Nikolai Antsiferov. Dusha Peterburga. Peterburg: Izd-vo "Brokgauz-Efron", 1922. 31.

its small wooden plank"[28]. Raskolnikov imagined himself to be a new Napoleon; so he was in command of the whole world including human time. After the crime is committed this idea can seem to have been realized; it seems like nothing can prevent him from feeling himself "a man properly speaking" (the owner of a "ticket to the stalls" in the "theater of architecture" created at the center of the city by the architects Zakharov, Voronikhin, Rossi, and Toma de Tomon).[29] Instead, the hero feels alienation from this panorama, from the cathedral, from the "blue water" and clear sky. "It appeared to him strange" that he can be "interested in the same images"[30]. "He felt that he had in that moment cut himself from everybody and everything, as if with scissors"[31].

Father Sergii Bulgakov wrote in a work entitled: "The icon: its content and limits":

> The body of every man is an icon of his spirit and it is an icon not of human making…The same spirit reveals itself in different modifications and also in different images: in childhood, in youth, in old age, in going up and going down…A man in his life manifests an innumerable number of icons of his spirit.
> (Bograd, G. 22)[32]

In terms of Bulgakov's idea, Raskolnikov split the icon of the human spirit (since he killed two women with an axe). In this respect his crime is analogous to what the "defilers of icons" do in Dostoevsky's books. We read in "The Devils" about a young

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28.) Fyodor Dostoevsky. Crime and Punishment, 5.
29.) M.M Allenov. "Russkoe iskusstvo XIX-nachala XX veka". *Russkoe iskusstvo X-nachala XX veka.* Ed. V.M.Morozova. Moskva, "Iskusstvo", 1989. 259-260.

30.) Fyodor Dostoevsky. Crime and Punishment, 109.

31.) ibid, 109.

32.) Ganna Bograd. Proizvedeniia…

second lieutenant who had "thrown two icons belonging to his landlady out of his apartment and smashed one of them up with an ax"[33]. In "A Raw Youth" Versilov hit the icon against the stove splitting it in two parts. Ganna Bograd assumes that that icon with two saints portrayed on it could be split in two under a blow only along the dry and old wooden plank (taking into account the direction of the wood's grain). A Russian wanderer Makar, the former owner of the icon, was an embodiment of kind-heartedness, cheerfulness, and of the old Russian idea of "sobornost'" or the complete unity of people. By splitting the icon in two Versilov separates the saints from each other and destroys the image of "sobornost'"[34].

Like any other cupola, the cupola of St. Isaac's cathedral symbolizes the heavenly vault and also the idea of the spiritual unity of people under the heavenly dome not of human making. Here, beside the cathedral, Raskolnikov might feel that his crime was the destruction of that unity, of the idea of "sobornost'". This is why this view seems "split" to him. He does not see any trace of grandeur in what he did. It can seem nothing but one of the "cracks" in this unity (like the strike by a whip, like the defilement of an icon, like the establishing of social and architectural systems in which the viewers of the cathedral are separated into the privileged and non-privileged).

The urban landscapes in "Crime and Punishment" are accompanied by the pictures Dostoevsky's heroes see in their dreams. I have already discussed the dream of a

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33.) Fyodor Dostoevsky. The Devils. Transl. by Richard Pevear and Larissa Volokhonsky. New York: Alfred A.Knopf, 1994. 210.

34.) Ganna Bograd. Proizvedeniia... 17.

horse that Raskolnikov saw while sleeping on the St. Petersburg Islands. Another of Rasolnikov's dreams which precedes the murder is the dream of a stream of water in an African oasis, Egypt. This picture of a stream stands in contrast to the world of the Haymarket Square and Meshchanskaia Street which surrounds Raskolnikov:

> He kept day-dreaming and his day dreams were all so strange: mostly he imagined himself to be somewhere in Africa, in Egypt, in some sort of oasis. The caravan is resting, the camels are lying down peacefully; palms are growing in a circle all around; they are all having their meal, but he is drinking water all the time, straight from a little stream that flowed babbling close by. And it is so cool, and the wonderful, blue, cold water is running over stones of many colors and over such clean sand, which here and there glittered like gold[35].

The events described in "Crime and Punishment" take place in summer; we remember the description of Raskolnikov's environment at the beginning of the novel:

> The heat in the streets was stifling. The stuffiness, the jostling crowds, the bricks and mortar, scaffolding and dust everywhere, and that peculiar summer stench so familiar to everyone who can not get away from St. Petersburg to the country in summer[36].

The world of Haymarket Square and Meshchanskaia Street suggests to the sleeping hero the image of the Egyptian desert. I would like to point out that in "Crime and Punishment" the color yellow is the most frequent one appearing amidst the heat, stuffiness, mortar, dust and stench of that area. It has already been said that Raskolnikov's room is yellow. The room of his victim is also yellow, and the pawnbroker has a yellow appearance. As a prostitute, Sonya Marmeladova is obliged to carry a yellow passport to identify herself. In Christianity the color yellow has a

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35.) Fyodor Dostoevsky. Crime and Punishment, 65.
36.) ibid, 2.

dual significance. On the one hand, halos painted in yellow or gold signify light, glory, sanctity and divine power. On the other hand, when the color is faded or diluted, yellow "is the color of the garb of Judas"[37]. Yellow creates a very sharp image on the retina, it is very compelling; this is why in industrial sites it is put on the most dangerous spots: yellow for hazards of various kinds, crane hooks, etc[38]. By depicting the oasis in Raskolnikov's dream Dostoevsky juxtaposes the cold water of the stream (which the hero drinks "all the time") with heat, dust, stuffiness and stench (that form the atmosphere surrounding Raskolnikov when he plans the murder). The author also juxtaposes the "wonderful, blue" color of water, the golden color of sand ("clean sand that glittered like gold"), stones "of many colors" with the color yellow in Raskonikov's real environment (which becomes a grim color of mental illness in the context of the novel). This stream of water in the oasis is depicted as a symbol of the life-giving forces in the world[39]. The contrast between the imaginary picture of the oasis and the world of Haymarket Square and Meshchanskaia Street reflects the conflict between Raskolnikov's former self and his new self which is under the sway of his corrupt way of thinking. In Raskolnikov, however, the battle is not definitively

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37.) Rebecca Endicott Barry. The Color Yellow in Dostoevsky's "Crime and Punishment". Diss. University of Utah, 1989. 8.

38.) ibid, 2-3.

39.) George Gibian. "Traditional Symbolism in *Crime and Punishment.* Readings on Fyodor Dostoevsky. San Diego, California: Greenhaven Press, 1998. 75-76.

lost. There is still left in him an instinctive reaction to the water (and to beauty) as an instrument of life that opposes his oppressive and murderous thoughts[40].

In his work "Dostoevsky and the Process of Literary Creation", the French critic Jacques Catteau refers to the novel as a "barbaric art"; he claims it is an art form that can readily assimilate both "civilized and elaborate genres". The novel, he argues, is always "open to...new forms, without worrying about ranks and rules"[41]. Dostoevsky's central importance to the development of the novel, insists Catteau, lies in his instinctive recognition of the form's malleability. In his major novels, Dostoevsky is able to unify what the critic calls a vast "pluralism of forms". In the typical Dostoevskian novel, there is no "single triumphant highway"; there is, rather, a "maze of paths, a network of disparate forms". Dostoevsky's creative achievement, Catteau argues, lies in his ability to synthesize divergent genres such as tragedy and burlesque, political writing and comedy within single works[42]. In "Crime and Punishment" St.Petersburg is portrayed according to the tradition of literary realism, it is "rendered with striking concreteness"[43]. The whole social fabric of "Crime and Punishment", many of its figures and themes, relate to the immediate social and literary background of the middle sixties[44]. According to the observation by Donald

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40.) ibid, 76-77.

41.) Jacques Catteau. Dostoevsky and the Process of Literary Creation. Cambridge: C.U.P., 1989. 52.

42.) ibid, 53.

43.) Donald Fanger. Dostoevsky and Romantic Realism, 194.

44.) ibid, 190.

Fanger, even distances in Dostoevsky's St.Petersburg novels are indicated with revealing exactitude: Raskolnikov has an even seven hundred and thirty paces from the gate of his building to the huge house fronting the canal where Alyona Ivanovna, the pawnbroker lives[45]. At the same time, like Dickens' London, Dostoevsky's St.Petersburg can assume a fantastic, sometimes diabolical identity[46]. As Robert Berry writes, it is important to acknowledge that Dostoevsky's vision of the city owes much to Dickens' significant use of Gothic formulas[47]. The Gothic novel had its genesis in English fiction of the latter half of the eighteenth century. It is generally agreed that Horace Walpole's "The Castle of Otranto" (1764) is the first Gothic text. It should be noted that Dostoevsky remained a great admirer of Mrs. Anne Radcliff who was foremost among the later Gothic writers[48]. The most important single element of the Gothic novel is its overwhelming atmosphere of menace and brooding terror. This mood is characteristically achieved by creating profoundly threatening landscapes. Furthermore, it was vital to isolate or to insulate the action from any possible interference from normal society. The castle or monastery that harbours the winding ill-lit staircase hiding a murderous adversary had long been recognized as an established Gothic formula[49]. The "dark and narrow" pawnbroker's staircase figures

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45.) ibid, 192.

46.) Robert Berry. "Gothicism in Conrad and Dostoevsky". Deep South, University of Otago, Dunedin, New Zeland, Vol.1 n.2 (May, 1995); Christian Stange's Dostoevsky's Resource Station. Online. 6.

47.) ibid, 8.

48.) ibid, 2.

49.) ibid, 3.

in "Crime and Punishment" and this is a place where Raskolnikov commits the axe murder of the two women and then suffers the agonies of fear as he tries to leave the scene of his crime. Robert Berry finds this scene quite similar to those in "The Castle of Otranto" by Horace Walpole[50]. It was not only literary influence that could prompt Dostoevsky to depict some or other building in St.Petersburg so that it sometimes resembles Gothic architecture. It is well-known that young Dostoevsky spent several years in the military school at Mikhailovsky Castle. Mikhailovsky castle is a former residence of the Emperor Paul the First and the place of his murder. In our days this building is regarded as an example of Romanticism in Russian eighteenth-century architecture.

The landscape in the scene of Svidrigailov's suicide is blurred and unresolved; the author employs the same Gothic formulas to depict it.

> It was as dark as a cellar, so that it was barely possible to distinguish objects as faintly darker patches in the blackness...There was a thick mist outside, and nothing could be seen through it[51].

This atmosphere immediately defines the mood of uncertainty and oppression. Like the authors of Gothic novels for whom creating menacing landscapes meant locating the action in bizarre or alien settings, Dostoevsky describes his hero coming at midnight to the hotel Adrianople which is located "at a very remote spot"[52]. The motif of a flood appears (one that Dostoevsky once employed in "The Double") and

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50.) ibid, 7.

51.) Fyodor Dostoevsky. Crime and Punishment, 488-490.

52.) ibid, 479.

again it symbolizes chaos. The rain and storm in the city on this night act as a backdrop to Svidrigailov's nightmares.

Raskolnikov's environment before the murder mirrors that of Svidrigailov before his suicide. In the episodes with Raskolnikov we read about the "Crystal Palace", "Vyazemskaia Lavra", and the flowers on the wall-paper (as a parody of God's creation) forming the false world around him. Several hours prior to his suicide, Svidrigailov is persuaded by a company of little clerks to go to "Vauxhall" which turns out to be just a bar (not the famous garden in London dating from the seventeenth century)[53]. That bar contained "one frail three-year-old fir tree and three bushes"[54] (that recall the flowers on the wall-paper that made Raskolnikov feel paralyzed). Svidrigailov's room at the Adrianople is the same size and Svidrigailov can see "a pleasure garden"[55] out of it. On his way to the place of his suicide Svidrigailov passes by the "little bright-yellow houses with their closed shutters" that "looked dirty and dejected"[56], and his reaction to the color yellow is the same as that of Raskolnikov. The difference between the two characters who find themselves in the same (or nearly the same) environment is indicated by their reaction to the water. Raskolnikov saw the stream of water, he was "drinking it all the time" (and for him water in that dream was a symbol of rebirth), while Svidrigailov said to himself at his

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53.) George Gibian. Footnotes for "Crime and Punishment". *Crime and Punishment*, 478.

54.) ibid, 479.

55.) ibid, 487.

56.) ibid, 490.

last hours: "I have never liked the water, even in landscapes"[57]. Dostoevsky thus shows the will and desire to struggle for spiritual rebirth in one of his characters and the absence of this will in another one.

I wrote in the chapter "Dostoevsky and Aristocratic Literature" that Dostoevsky did not accept those concepts of natural beauty, of the "natural" in human life that existed at his time. He did not agree with those modes of relationships between nature and people that were legitimized in the culture that surrounded him. Nevertheless, that does not mean that Dostoevsky's goal was only to repeat and reproduce the idea of his heroes' alienation from the natural world.

> Dostoevsky saw the world going through crisis. The nature of this crisis was that old paradigms connecting the concepts of God and humanity did not correspond any more to the reality that needed explications. It was a crisis when, amidst the anarchical noise, different alternatives were confronting. Each alternative had its own followers, each one was adequate to the facts, more or less. Still, there was no common consent about the new universal paradigm – the one that would be a background to leave aside or re-evaluate the rest. Maybe, it is this peculiar feature which makes Dostoevsky so modern[58].

Malcolm Jones, the author of this statement, regards Dostoevsky as one of the forerunners of modernism/post-modernism in Russian and European culture. The models of modernist/post-modernist vision established by the theoreticians of these movements are really applicable to Dostoevsky. He depicts the deepest contradictions and dissonances in the relationships between people as well as in relationships between human life and its natural environment. Still, he does not simply ascertain the discords but tries to find the synthesis for the contradictions which he depicts and

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57.) ibid, 485.
58.) Malcolm Jones. Dostoevskii posle Bakhtina. S.-Peterburg: Akademicheskii proekt, 1998. 9.

to reconstruct the lost harmony. In my opinion, in "Crime and Punishment" the discord of reality forms the basis for Dostoevsky's artistic synthesis, and the more striking the discord, the more perfect the image of harmony becomes. My goal in this chapter was to show Dostoevsky's way to harmony through discord.

Dostoevsky depicts natural landscapes in his heroes' recollections and dreams, but that is not enough for him. After his return from imprisonment he seeks the idea of a new union between nature and humanity. Unlike the dream of the "Golden Age", he regards this union as really possible. In "Crime and Punishment" the author expressed this idea by portraying Raskolnikov kissing the earth before confessing his crime. This scene takes place at the Haymarket Square which Dostoevsky had previously described in "Notes from Underground". This time the landscape of the Haymarket Square becomes the backdrop of Raskolnikov's drama, the buildings seem to "speak" about his present and his future. The confession is described in terms reminiscent of Christ's passion in the Garden of Gethsemane. When the hero accepts Lizaveta's cypress cross from Sonya, he shows his recognition of the significance of his taking it – the implied resolve to seek a new life though accepting suffering and punishment[59]. The guardhouse on this square reminds Raskolnikov of the imprisonment which is inevitable after his confession, the cab-stand – of the way to Siberia which awaits him. As I previously said, the "Crystal Palace" pub at the Haymarket Square alludes to the 1851 Great Exhibition of Science and Technology in London, which Dostoevsky visited during his tour of Europe in the summer of 1862. At the same time, it alludes to the uncritical symbolic endorsement of this building in

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59.) George Gibian. Traditional Symbolism... 78-79.

the bible of the radical movement, the novel "What is to be Done?" by Chernyshevsky[60]. In this scene "Crystal Palace" pub signifies the inconsistency of Raskolnikov's previous ideals. As in the scene of Christ's passion, the mocking crowd is present here. When the hero kisses the earth people around think that he is drunken and one of the bystanders says: "It is because he is going to Jerusalem, lads!"[61] This joke can seem twice as funny for the rest of the crowd considering the fact that there is the "Vyazemsky Lauron" nearby. The bystander might mean that one of its pubs was the "starting point" for the "pilgrimage". There is a deep irony in these words because Raskolnikov is indeed saying goodbye to Petersburg, for he will be sent to Siberia.

By portraying Raskolnikov bowing to the earth and kissing it in view of the Church of the Dormition of the Mother of God, Dostoevsky refers to the very ancient (Christian, pre-Christian and universal) symbolism of the earth as the common mother of all people[62]. It is more ancient than the traditional myth of St. Petersburg that Dostoevsky previously related to the Haymarket square in the "Notes from Underground" (as the city once built on the swamps due to the Tsar's will, and whose inhabitants were initially divided into "upper" and "lower" levels). Antsiferov summarized Dostoevsky's version of the myth of this city in the following words:

60.) Henry Buchanan. Dostoevsky's Crime and Punishment. (An aesthetic interpretation). Nottingham, England: Astra Press, 1996. 64.

61.) Fyodor Dostoevsky. Crime and Punishment, 505.

62.) George Gibian. Traditional Symbolism..., 79.

> A city on a swamp. Life on a swamp, in the mist, life with no deep roots in the life-giving Mother the Moist Earth. No roots, and the soul of the city is becoming fragmented. There is separation all over, only some wandering marsh-lights. Whether they love or hate, they harass each other, unable to merge into a single organic whole[63].

The symbolism of the earth as the source of fertility and the sanction for all family and community ties is one of the key concepts of Dostoevsky's major novels, and there is a relationship between this scene in *Crime and Punishment* and the words of Lamegirl in the novel "The Devils":

> God and nature are all the same. One old woman whispered to me on the way out of church: "What is Mother of God, in your view? The Mother of God is our great mother the moist earth, and therein lies a great joy for men. And every sorrow and every earthly tear is a joy for us; and when you have watered the earth under you a foot deep with tears, then you will at once rejoice over everything[64].

The same idea is expressed in the verse from "The Feast of Eleusis", the poem by Schiller which Dmitry Karamazov reads to his brother Alyosha in "The Brothers Karamazov".

That from baseness' vile dominion	Chtob iz nizosti dushoiu
Man may rise to soul's rebirth,	Mog podniat'sia chelovek,
He must join eternal union	S drevnei mater'iu zemleiu
With his ancient Mother Earth[65].	On vstupil v soiuz navek[66].

63.) Nikolai Antsiferov. Dusha Peterburga, 145.

64.) Fyodor Dostoevsky. The Demons. Transl. by Richard Revear and Larissa Volokhonsky. New York: Alfred A.Knopf, 1994. 145.

65.) Fyodor Dostoevsky. The Brothers Karamazov. Transl. David McDuff. London: Penguin Books, 1993. 120.

66.) Fyodor Dostoevsky. Brat'ia Karamazovy. Moskva: Izd-vo khudozhestvennoi literatury, 1958.137.

For Dostoevsky the earth contains the Soul of the World. As Vyacheslav Ivanov wrote, "it was the consecration into the mystery of death through which Dostoevsky came to the understanding of this mystery"[67]. The author does not want to believe that St.Petersburg is "a city on a swamp with wandering marsh-lights" as he did before, but rather he shows for the first time the space of St.Petersburg as part of the earth containing the Soul of the World. By showing his hero kissing the earth Dostoevsky shows his belief in the kinship of people (as the earth's children) which is opposite to the image of separation suggested by the city. By performing this symbolic act the rationalist is marking the beginning of his change into a complete and organic human being. Raskolnikov acknowledges the temporary nature of the environment that served as a background for the theory that lead him to murder.

In the final scene of "Crime and Punishment" Dostoevsky returns to the picture of the Irtysh River and the Kirghiz steppes which he previously described in "Notes from the Dead House". Early in the morning Rodion Raskolnikov observes exactly the same landscape as Alexander Gorianchikov did.

> Raskolnikov looked at the wide, solitary river. From the high bank a broad landscape was revealed. From the other bank, far away, was faintly born the sound of singing. There, in the immensity of the steppe, flooded with sunlight, was faintly born the sound of singing. Freedom was there, there other people lived, so utterly unlike those on this side of the river that it seemed as though with them time had stood still, and the age of Abraham and his flocks was still the present[68].

The author shows this picture at Easter time – the feast of Christ's passion, death, and resurrection; and that is the warm, bright spring – the season of revival of dead

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67.) Vyacheslav Ivanov. Dostoevsky i roman-tragediia, 429.
68.) Fyodor Dostoevsky. Crime and Punishment, 525.

nature. It is known that the feast of Easter is related to the pre-Christian tradition of celebrating the spring sun[69]. The hero observes "a broad landscape" "from the high bank", and, in fact, this view is comparable to the majestic panorama of the Neva which was previously depicted by Dostoevsky. But this time Raskolnikov does not feel alienation from other people, nor can this view suggest any corrupting thoughts. Unlike the scene near the St. Isaac Cathedral, Raskolnikov's point of view is individually chosen, it is not controlled by urban civilization. Like in "Notes from the Dead House" the landscape is related to the dream of freedom, and the river can symbolize the eternal flow of life[70]. When I was discussing Raskolnikov's environment in St. Petersburg I pointed out that color yellow was shown as a grim color. Here the author overcomes this duality of yellow; in this picture it is associated with sunlight. Instead of yellow faces and houses amidst the dust and heat the author shows "the immensity of the steppe, flooded with sunlight".

Raskolnikov observes this picture of the river with Sonya standing at his side and "their hands remain joined"[71]; this scene is in contrast to the scene of Makar Devushkin and Varvara Dobroselova's Sunday walk on the St. Petersburg Islands when the heroine was crying in the sunlight. Dostoevsky's urban landscape is normally accompanied by the theme of dissolution in human relationships[72]. The

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69.) George Gibian. Traditional Symbolism..., 81.

70.) This is how Ivan Dukhovichnyi, the producer of the Dostoevsky-inspired film "Music for December" understood this symbolic. *Music for December". Ivan Dukhovichnyi, Russia.* Christiaan Stange's Dostoevsky Resource Station. Online. 24 May, 1999.

71.) Fyodor Dostoevsky. Crime and Punishment, 526.

72.) Donald Fanger. Dostoevsky and Romantic Realism, 202.

world of counterfeits that I discussed while describing the Haymarket Square and Meshchanskaya Street is inhabited by families (like Marmeladov's) that tend to be parodies of what is usually understood by that word. Urban landscape in "Crime and Punishment" as well as in Dostoevsky's early works was a background for dramas of isolation. Here, in the epilogue, Raskolnikov's discovery of beauty in nature is accompanied by the theme of human love that he found. It is noteworthy that in Kirghizian mythology the blue color of distance stood for the sacred marriage of Heaven and Earth, and Fyodor Dostoevsky might have been familiar with this myth[73]. And the writer depicts his hero holding Sonya's hand and observing the landscape associated with harmony in nature from ancient times. Dostoevsky writes: "It seemed...as though the age of Abraham and his flocks was still the present". It is known that on Easter Eve early Christians might read the stories of Adam and Eve, Abraham and Sarah[74]. The author writes further that his heroes "had seven more years before them, and what unbearable sufferings and infinite happiness those years would hold!"[75] In my opinion, there is an allusion to the love story of Jacob and Rachel. It is well-known that seven years of slavery did not seem long and hard for the Old Testament hero because of his love for Rachel. In this scene Sonya can be compared not only with Rachel, but seems to be guiding the hero to the discovery of the aesthetic and ethical values throughout the novel. Against the background of this

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73.) Jean Chevalier and Alain Gheerbrant. A Dictionary of Symbols, 102-103.

74.) "Cycles of the Liturgy. Easter". The Modern Catholic Encyclopedia. Collegeville, Minnesota: The Liturgical Press, 1994. 521.

75.) Fyodor Dostoevsky. Crime and Punishment, 526.

picture she "plays a part comparable to that performed by Beatrice in Dante Aligheri's Divine comedy"[76].

Both heroes are silent while observing this vista. ("They tried to speak but they couldn't"). For most of the novel the reader is a witness to Raskolnikov's internal and external dialogues with all the people he meets. As Mikhail Bakhtin wrote, "Raskolnikov's monological word is amazing in its extreme inner dialogization and its lively personal appeal to everything about which it thinks and speaks. For Raskolnikov, too, to conceive the object means to address it. He does not think about phenomena, he speaks with them"[77]. But his tragedy is that, for the greater part of the novel, he is speaking someone else's words (because he has (mis) recognized himself in the powerful nihilist ideology of the time), and to do this he has repressed his aesthetic sense[78]. His silence in the presence of this picture of nature's rebirth in spring is quite significant: no longer will he solve the problems only by logic or by 'dialectics' – he will rely on his aesthetic sensibility from now on. He will "feel", and whether he will one day "feel" for the pawnbroker is for the reader to decide.

76.) George Gibian. Traditional Symbolism… 81.

77.) Mikhail Bakhtin. Problems of Dostoevsky's Poetics. Transl. Caryl Emerson. Ardis, Ann Arbor, 1973. 199.

The Dream of the "Golden Age".

78.) Henry Buchanan. Dostoevsky's Crime and Punishment, 67.

In the world as depicted by Dostoevsky the idea of the ingenious and living tie between people and nature is related either to the characters' childhood or to the myth of the Golden Age (when the writer is trying to correlate individual life with the life of humanity). It is well-known that the myth of the Golden Age exists in every culture, and various names have been given to it[1]. In the European cultural tradition this myth first appeared in the *Works and Days* by Hesiod, who described the Greek islands as paradises and made the earth's spontaneous abundance the characteristic feature of the Golden Age. This Greek imagery was used in Horace's *Epodes* and in Ovid's *Metamorphoses*[2]. The myth of the Golden Age has a rich and manifold history through the Medieval and Renaissance periods, also through the 17th and 18th centuries. As for Dostoevsky, he owes his interest in this image to Jean Jacque Rousseau whom he read extensively when he was young[3]. In Dostoevsky's literary works the image of the "Golden Age" is created through the revival of a work of art. It is "Asis and Galatea", the painting by Claude Lorrain.

In the pages of Dostoevsky's novels works of art have an organic life of their own, they act, intertwine with the life of personages, predict and share their destiny. Reflecting the writer's ideas, they make the polyphony of his writings more

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1.) "Golden Age". Companion to Literary Myths, Heroes and Archetyps. Ed. Pierre Brunel. Transl. Wendy Allatson and others. London and New York: Routhledge, 1992. 460.

2.) ibid, 462.

3.) Vyacheslav Ivanov. "Dostoevsky i roman-tragediia". *Vlastitel' Dum: F.M.Dostoevsky v russkoi kritike kontsa XIX-nachala XX veka*. Sankt-Peterburg, 1997. 400.

pronounced[4]. As for the landscape by Claude Lorrain, it is present in several different works. According to the diary of Dostoevsky's wife, the writer saw this painting in Dresden and it became one of his favorite works of art, "the one he observed during each visit, while ignoring many other treasures of art"[5]. This painting by Lorrain, based on Ovid's *Metamorphosis* (Book XIII), is the basis for Versilov's story about the first days of European humanity in the "Raw Youth"[6]. It is represented in "The Dream of the Ridiculous Man", as well as in Stavrogin's dream in "The Devils".

So, Dostoevsky "revives" the painting by transforming dimensional art into a temporal one (the verbal description), creating intertextuality. Possibly, the idea of such a transformation was suggested to Dostoevsky by the custom of performing "living pictures". It should be mentioned that the "living pictures" - a kind of performance - were rather popular in Russia in the nineteenth century[7]. "The living pictures" ("les tableaux vivants") were introduced in France at the end of the eighteenth century by the writer Madame Genlis with the help of artists David and Isabey. The "pictures" were formed by living people and had to represent a painting or a sculptural group. In Russia at the time of Dostoevsky the most famous "living

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4.) Ganna Bograd. Proizvedeniia izobrazitel'nogo iskusstva v tvorchestve Dostoevskogo. New York: Slovo-Word, 1998. 43.

5.) A.G Dostoyevskaia. "Dostoevsky v kartinnoi galeree". *F.M. Dostevsky ob iskusstve.*
Ed. by S. Aleksandrov. Transl. by the author (A.Y.) Moskva: "Iskusstvo", 1973. 505.

6.) Robert Louis Jackson. Dostoevsky's Quest for Form. A Study of his Philosophy of Art. New Haven and London: Yale University Press, 1966. 216.

7.) G. Bograd. Proizvedeniia... 35.

pictures" were staged by the artists Makovsky, Yakobi and others. The writer saw these performances in high society salons, and he mentioned them in his novels. "We wanted to start the evening party with the living pictures", said the wife of the governor in "The Devils"[8].

It is not only Dostoevsky's cultural environment that could suggest the idea of the 'revival' of a picture. The reason the painting by Claude Lorrain could so easily become a reality in the imagination of Dostoevsky's characters will be even clearer if we visualize this painting in its original setting. For that we must not imagine it on the wall of the Drezden gallery but against the background of life in seventeenth-century Rome (it is known that Claude Lorrain went to Rome from France when he was young and spent nearly all his life there). According to Marcel Roethlisberger, Roman cultural life of the period entailed an unbroken string of festivities, theater, opera, ballet and sacred performances, carnivals, *quarantore*, and other kinds of entertainment. Plays were staged not only in the public theatre of Tor di Nora, but also in many other palaces[9]. Lorrain's paintings gain an additional dimension when viewed against the background of this world of the theatre. At this time paintings were often meant to be as stage sets, i.e., they were often a theatrical derivation. The artist understood each of his works as a mise-en-scene, as belonging to the same order

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8.) Fyodor Dostoevsky. The Devils. Transl. Richard Pevear and Larissa Volokhonsky. New York: Alfred A. Knopf, 1994. 302.

9.) Marcel Roethlisberger. "Claude Lorrain: Some New Perspectives". *Claude Lorrain 1600-1682: A Symposium.* Washington: National Gallery of Art, 1984. 57-58.

as the world of the stage[10]. By describing Lorrain's painting Dostoevsky is trying to revive those performances of the Golden Age that took place in the palaces of Roman popes, princes and cardinals two hundred years before. Of course, Claude Lorrain was able to go far beyond the illusion of the stage in the suggestion of light and atmosphere. In his book "The History of World Painting" Alexandre Benois compares Lorrain with Nicolas Poussin, his famous counterpart, and characterizes Lorrain as a landscapist in the following words:

> Poussin harmonizes all elements of landscape, he does not allow any of them to dominate over the rest. On the contrary, Lorrain subordinates all elements of the landscape to the one which is dominant (which is typical for the Baroque painter), and this is light.
>
> All his art is one entire hymn to the sun - to the joy which he felt when he saw that regal luminary pouring its light upon the earth and making it rich, colorful and full of joy[11].

In Dostoevsky's dreams of the Golden Age sunlight is similarly portrayed. In Nikolay Stavrogin's dream in "The Devils" we read about the sun that "poured down its light upon these islands and this sea, rejoicing over its beautiful children"[12]. The hero of the story "The Dream of the Ridiculous Man" saw the world of the Golden Age "in the bright sunlight of the day as lovely as paradise"; for him the inhabitants of this world are "children of the sun"[13].

10.) ibid, 58-59.

11.) Alexandre Benois. Istoriia zhivopisi vsekh vremen i narodov. Vol.4. S.-Peterburg, "Shipovnik", 1913. 196.

12.) Fyodor Dostoevsky. The Devils, 325.

13.) Fyodor Dostoevsky. "The Dream of a Ridiculous Man". Transl. Olga Shartse. Fyodor Dostoevsky. Stories. Moscow: Progress Publishers, 1971. 325.

Although Lorrain paid much attention to the effects of sunlight, one can not find the effects of bright midday light in Lorrain's work (because they did not correspond to the taste of his time)[14]. While showing himself as a poet of the sunset in many of his works, Dostoevsky had the same dislike for the exaggerated effects of the bright midday light. We know that from his review of the exhibition in the St. Petersburg Academy of Arts which took place in 1860-1861[15].

The mood of serenity and peace between natural elements is another characteristic feature of the landscape by Claude Lorrain. "We can not find a tempest, a thunderstorm, or a grey day in his works...Claude really created a whole world in which everything is harmony (but this harmony is based on a definite melody). In this world the sun can sometimes hide itself behind the clouds, but only to kiss its beloved earth more softly through the haze (not to frighten it by its anger)"[16]. One can find the same mood expressed by the narrator of the dream of the ridiculous man: "A gentle emerald-green sea softly lapped the shores and caressed them with a love that was undisguised, visible and almost conscious"[17].

14.) Alexandre Benois. Istoriia zhivopisi... 198.

15.) Dostevsky expresses the following opinion about Aivazovsky: "Only unusual things can happen with the three famous heroes by Alexandre Dumas: they either besiege the city all three together, or rescue France, or accomplish some other unbelievable exploits. In the pictures by Aivazovsky we can see the same. He depicts a big flock of white sheeps, the sun shines on them so brightly that the flock is painful to watch (as any other white object strongly influenced by the sun). Have pity on your viewers' eyes!" (A.G. Dostoevskaia. "Dostoevsky v kartinnoi galeree". 137)

16.) Alexander Benois. Istoriia zhivopisi... 196-197.

17.) Fyodor Dostoevsky. The Dream of a Ridiculous Man. 325.

In Versilov's and Stavrogin's dreams Dostoevsky transforms his prose into free verse. By using a large number of combinations of words with consonant 'l' (la, lo, al, ol) the author creates a wavy sound picture[18].

Tut zhili prekrasnye liudi!

Oni vstavali i zasypali

Schastlivye i nevinnye;

Roshchi napolnialis' ikh shastlivymi pesniami,

Velikii izbytok nepochatykh sil

Ukhodil v liubov' i v prostodushnuiu radost'.

Solntse oblivalo luchami

Eti ostrova i more,

Raduias' na svoikh prekrasnykh detei...

Chudnyi son, vysokoe zabluzhdenie![19]

.....

Here beautiful people lived!

They rose and lay down to sleep

Happy and innocent;

The groves filled with their merry songs,

The great abundance of their untapped forces

18.) L.Grossman. "Stilistika Stavrogina". *Dostoevsky, F.M. "Besy": Antologiia russkoi kritiki.* Ed. L.I. Saraskina. Moskva, Soglasie, 1996. 611.

19.) This is how Leonid Grossman arranged the lines of the passage from Dostoevsky's "Demons".

Went into love, into simplehearted joy.

The sun poured down its rays

Upon these islands and this sea,

Rejoicing over its beautiful children.

A wonderful dream, a lofty delusion[20].

This sound picture can be regarded as an equivalent to the sound of waves in serene weather. It can also be a rhythmical equivalent to the smooth outlines of waves and rocks in the painting "Asis and Galatea".

According to Alexander Benois, landscapes by Lorrain are more "naive" than those by his more educated and sophisticated French counterparts. While the intellectual background of the latter did not allow them to understand the nature of landscape painting, the "naivety" of Lorrain helped him to feel "silent nature"[21]. Dostoevsky recreated the world of this "simple-hearted poet" as "earth undefiled by sin, inhabited by people who had not sinned"[22].

Claude Lorrain devoted his picture to the myth about the love of the shepherd Asis for Galatea, a sea nymph, the daughter of Nereus. Asis and Galatea are depicted in the center of the picture, in a pink tent[23]. While "reviving" the painting, Dostoevsky ignores the theme of Asis's death (according to the myth, Polyphemus

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20.) Fyodor Dostoevsky. The Devils. 193.

21.) Alexander Benois. Istoriia zhivopisi... 200.

22.) Fyodor Dostoevsky. The Dream of a Ridiculous Man. 325.

23.) Marcel Roethlisberger. Claude Lorrain. The Paintings: A Critical Catalogue. Vol.1. New Haven: Yale University Press, 1961. 336-337.

killed Asis because of his jealousy)[24]. The writer recreates the main mood of the painting.

I would like to point out the coincidence between Dostoevsky's versions of the myth of the Golden Age and the final scene in "Crime and Punishment" (which I analyzed in Chapter III). In all scenes the love story is accompanied by a mood of harmony and concordance with nature. In Dostoevsky's fantasies of the Golden Age we find a landscape in which the sea "caressed the shores with love" i.e., with allusion to the love story of the heroes of Ancient Greek myth. In "Crime and Punishment" we see Raskolnikov and Sonya "their hands joined together" against the blue distance which signified the marriage of heaven and earth in Kirghiz poetry. In all cases Dostoevsky creates "singing" pictures (the sound pictures in Stavrogin and Versilov's dreams, "the sound of singing" which was "faintly born from the other bank" of the Irtysh River in "Crime and Punishment"). In all of Dostoevsky's scenes a pristine landscape is shown to people who have committed crimes and who feel both a burden on their souls and alienation from the human community.

Stavrogin wrote that the vision of the Golden Age was "the most incredible vision, to which mankind throughout its life has given all its forces, for which prophets have died on crosses...without which people do not want to live and cannot even die"[25]. In "Crime and Punishment" the identical picture appears to Raskolnikov in reality (not in a dream). The question why this vision becomes reality in "Crime and Punishment"

24.) ibid, 336-337.

25.) Fyodor Dostoevsky. The Devils. 703.

and why Raskolnikov and Sonya were chosen by the author to see it is a subject for special research.

It is known that Dostoevsky did not agree with the ideas of Fourier and Chernyshevsky and polemicized with them in "Notes from Underground". Still, he used the same methods as the French Utopianists and Chernyshevsky used to depict the world of the Golden Age. According to the observation by V.L. Komarovich, the method of "revival" of Lorrain's picture is combined with those formulas that were previously employed by Victor Considerant, a follower of Fourier[26]. In "The Dream of a Ridiculous Man" by Dostoevsky the hero accomplishes a fantastic flight through starry space and finally finds himself on an unknown planet (where he meets the people of the "Golden Age"). In one of the first chapters of his treatise ("The Ideal of Perfect Society") Considerant suggests his readers create this society on some other planet by means of their imagination. In that society the motifs of evil do not exist, and the order in it is similar to the heavenly order. Further, Considerant portrays happy people on that planet who work together to make their planet more beautiful and their own divine nature more perfect (which is also typical for the utopian novel)[27]. Some details in "The Dream of the Ridiculous Man" prompt us to recall the dreams of Vera Pavlovna's in Chernyshevsky's novel "What is to be done?" (For example, like Vera Pavlovna, the "ridiculous man" has a companion who shows him the planet). In his work Dostoevsky owes Considerant not only the idea of the trip to

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26.) V.L. Komarovich. "Mirovaia garmoniia Dostoevskogo". *Vlastitel' Dum: F.M. Dostoevsky v russkoi kritike kontsa XIX- nachala XX veka.* Sankt-Peterburg, 1997. 609.

27.) ibid, 609-610.

another planet, but also the tone of the "ridiculous man". The hero feels that he "knows the truth" after his vision but he confesses that he cannot persuade other people to believe in it:

> There is something the mockers fail to understand. They say: "It was just a dream..." [But] I can not and I will not believe that evil is man's natural state. I know that people can be beautiful and happy without losing their ability to dwell on this earth[28].

The treatise by Considerant is marked by the same kind of polemic. Considerant is skeptical about people's ability to understand his utopia and to follow him to his planet. Still, he believes that his ideal can become true if everybody believes it[29].

Thus, the dreams of Dostoevsky's heroes have connections with utopian literature, simply his ideals are different. He depicts people having "a common tongue" with trees and stars, and their tie with nature is "a living one, not spiritual alone"[30]. Dostoevsky portrays the people of the Golden Age as having a "vital, close and constant association with the Sun of the Universe"[31]. This idea is close to Dostoevsky's symbolism of the earth that I discussed while writing about the scene on Haymarket Square in "Crime and Punishment". This closeness means that the writer did not completely abandon the utopias he was so fond of in his young years. These utopias simply underwent changes.

28.) Fyodor Dostoevsky. The Dream of a Ridiculous Man. 333.

29.) V.L Komarovich. Mirovaia garmoniia... 609-610.

30.) Fyodor Dostoevsky. The Dream... 326.

Conclusions.

Dostoevsky was exposed to criticism by aristocratic writers because he called into question those ideas of "natural" and "unnatural" that were traditional for his time. Certain conditions of literary representation had been formed in Russian literature of that period. In the works of Tolstoy, Turgenev and Goncharov the viewer of a landscape is a well-educated man belonging to the Russian gentry. There was a close tie between the aristocratic hero's vision of landscape and that of an author. In the works of Dostoevsky one can find irony towards this type of representation. Dostoevsky is interested in connections between the natural world and the whole human socium. In his world we can find a plurality of visions of the exterior world (that can be fragmentary, naive, banal, distorted, impressionistic, sometimes revealing the character's aestheticism, etc.) In Dostoevsky's stories and novels women, poor clerks like Makar Devushkin, and even prisoners can speak about the natural world around them.

For Turgenev nature provides a model for art and the artist in her equilibrium, her restraint, her tranquility. Dostoevsky negates this norm, this idea of equilibrium and restraint in nature. In his works essential reality is revealed to the viewer not in an ordinary moment, but in a moment of crisis, of rupture, of moral, spiritual, and psychological breakdown. His viewers of landscape never regard their environment

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31.) ibid, 327.

as "theirs". Their discoveries of the beauty of nature can be as bright as those of Prince Andrew in "War and Peace" or by the narrator in the "Sketches from the Hunter's Album" but they are always very unexpected. When the aristocratic writer associates natural landscape with a temple, it feels like he is describing something very familiar, like a church on his estate. "Temples of nature" that Dostoevsky's characters come across are unfamiliar to them. This is why Dostoevsky does not manifest the "botanical" competence that aristocratic writers had. He rarely provides his reader with physical sensations of nature.

In the Dostoevsky's world real landscapes can coexist with landscapes existing in the mind of his characters, in their recollections and dreams. In his landscape representations the author shows himself as a forerunner of modernism/post-modernism in Russian culture: his characters can shed tears when they see the sun's rays (as Varvara Dobroselova does in "Poor Folk"), we can find landscapes in which character's alienation from society is expressed (the scene with Raskolnikov watching St. Isaac Cathedral from Nikolaevsky Bridge). Dostoevsky can negatively depict the environment of his characters as the world of counterfeits, of parodies of nature, of the idea of God, of the future of humanity (as he does when he depicts the Haymarket Square).

When Dostoevsky depicts landscapes as existing in his characters' dreams he follows European and Russian masters of fantastic landscape in literature. He follows upon the experience of Hoffman as well as that of Russian Romantic writers (e.g., Pushkin, Odoevsky). In some of his works the author employs the same formulas as

French Utopianists used (e.g., Victor Considerant). Dostoevsky's works are also influenced by the Gothic novel.

There is a significant difference between Dostoevsky and his contemporaries in the use of works of art for landscape representations. Any writer's view of nature is not spontaneous, but is influenced by the cultural experience of his nation. The vision of nature of Tolstoy, Turgenev and other aristocratic writers was formed by the oil painting of their epoch (by Russian romantic and realistic landscape). Dostevsky refers to works of Rembrandt and Lorrain (seventeenth century European masters). If we take into account our earlier statement that the author negates the idea of balance and equilibrium in nature and shows reality in the moments of rupture, of spiritual and psychological breakdown, the author's special attention to European Baroque masters does not seem coincidental. Dostoevsky 'revives' the paintings transforming dimensional art into a temporal one (verbal description) creating thereby intertextuality. Possibly, the idea of such transformation was suggested to the author by a custom of performing 'living pictures' which existed in European and Russian culture at that time. Not only paintings by old European masters but also icons and architectural monuments (for example, different churches of the Mother of God in St. Petersburg) have a life of their own in the world of Dostoevsky.

Being a master of fantastic landscape, Dostoevsky rejected the notion that the organic tie between man and natural world can exist only in the realm of imagination. In his mature works Dostoevsky seeks the idea of a new union between nature and humanity. The author uses Christian, pre-Christian and universal symbolism of earth

as the common mother for all people, as the source of fertility and the sanction for all family and community ties.

Dostoevsky's use of symbolism is very significant for the proper understanding of his landscape representations. In his world even the date of a scene can acquire special meaning. The author uses Russian Christian and pagan symbolism as well as symbols drawn form European and Russian Romantic literature. Sometimes we can find universal symbols in Dostoevsky's works ("mirror", "pond", "eagle", etc.) A study of the author's use of this symbolic could help to explain the interest in Dostoevsky in the countries of the Far East (for example, in Japan).

The author's intent to create a landscape which seems to emit music is remarkable. In Dostoevsky's world landscapes can be accompanied by the ringing of bells (the forest in "The Landlady"), by the sound of singing (the picture of the Irtysh River and the Kirghiz steppes in "Notes from the Dead House" and in "Crime and Punishment"). When Dostoevsky revives Lorrain's painting in his dreams of the "Golden Age" he creates a sound picture which is equivalent to the rhythm of the work of art.

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